# Hridaya Sarvasva

## Sri Vanshi Ali Ji

English Translation and Commentary
by Madhuri Sakhi

# HRIDAYA SARVASVA

***The ultimate treasure of the heart, dwelling in the eternal nectar of Radhas divine love.***

***- (Shri Vanshi Ali Ji Maharaj)***

*English Translation , Transliteration and*

*Commentary by* ***Madhuri Sakhi***

**HRIDAYA SARVASVA**

Composed by *Shri Vanshi Ali Ji*

English Translation by *Madhuri Sakhi*

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# Ātma-Nivedan

I am an extremely fallen and sinful soul-
unworthy even to utter the holy name of Śrī Rādhā.
Yet, by the causeless mercy (akāraṇ kṛpā) of my beloved Śrījī, and by the boundless compassion of the Rasik Āchāryas, I have somehow received the fortune to touch a drop of their divine wisdom.

Among them, Shri Vanshi Ali Ji Maharaj- the incarnation of Śrī Rādhā's own flute—has, by his unseen inspiration (preraṇā), allowed me to glimpse the sacred treasure of his heart. It is only by the current of his grace, and the infinite mercy of Shriji, that this unworthy servant could attempt the translation and commentary of Hridaya Sarvasva.

I know nothing; I am only a pen moved by Her will. This work is not a product of my intellect, but a reflection of the that belongs to Her alone. Whatever sweetness or truth is found here belongs to Her and to Her servants. May every word in this work become a fragrant offering at the lotus feet of Śrī Rādhā.

**- Mādhurī Sakhī**

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# Charitra of Shri Vanshi Ali Ji

## Genealogy and Lineage

The revered Acharya of the Lalit Sampradaya, **Shri Vanshi Ali Ji**, belonged to a noble Saraswat Brahmin family of the *Naval dynasty.* In *Bhaktamal*, Shri Nabha Das Ji glorifies **Pandit Shri Narayan Mishra**, the great exponent of *Shrimad Bhagwat*, who was the illustrious ancestor of Shri Vanshi Ali Ji. Immersed in deep contemplation upon the verses of *Bhagwat Mahapurana*, Pandit Narayan Mishra developed profound love for Braj Dham and eventually made Mathura his eternal abode, where he attained divine realization in Braj Raj (the sacred dust of Braj).

His descendant, **Shri Pradyumna Goswami Ji**, was a great scholar and devoted servant of **Shri Kishori Raman Ji**, residing at *Lalit Kunj* near *Shringar Vat* in Shri Dham Vrindavan. Hundreds of disciples gathered under his guidance.

## Birth and Divine Signs

The disciples of Shri Pradyumna Goswami Ji established a magnificent temple in Delhi, known today as *Bada Mandir (Ladili Ji Ka Mandir)*. From the womb of Shrimati Krishnavati Ji, **Shri Vanshi Ali Ji** took birth as *Vanshidhar* on the *first day of the bright fortnight of Ashwin month* in 1707 A.D. Later, he became famous as *Shri Vanshi Ali Ji*, the promoter of the Lalit Sampradaya.

At birth itself, he displayed divine traits — the infant refused to take his mother's milk. When a Brajwasi from Barsana chanted the divine name "**Radha**," the child immediately began to drink milk. This miraculous incident revealed his innate love and divine connection with **Shri Radha Rani**.

## Radiance of Love for Shri Radha

From early childhood, little Vanshidhar was immersed in *Radha Naam*. At the tender age of five, he would constantly chant "Radha Radha" and sing hymns glorifying Her. He regularly bathed in the Yamuna and recited verses from the *Shrimad Bhagwat*, astonishing elders with his devotion and purity.

## Childhood and the Panchajanya Revelation

Gifted with divine intelligence, young Vanshidhar mastered the *Vedas* and *Sanskrit* scriptures in childhood. Once, when **Maharaj Sawai Jai Singh of Jaipur** invited Shri Pradyumna Goswami Ji to his court, ten-year-old Vanshidhar accompanied him. The Maharaj, listening to discourses on *Shrimad Bhagwat* at the *Radha Govind Dev Ji Temple*, raised a deep theological question regarding the origin of Lord Krishna's *Panchajanya conch*.

The child Vanshidhar answered with remarkable clarity:

> **"**Maharaj! All divine weapons of the Lord are conscious, eternal attendants (Parshads). Panchajanya became a demon due to a curse and was liberated by Krishna's grace, regaining his eternal form — just as Jai and Vijay were released after their cursed births."

The Maharaj, astonished by such profound wisdom from a ten-year-old, bowed to him and declared, “This child is not ordinary — he is divine.” He honored both father and son with royal gifts.

## Married and Family Life

At age fifteen, Shri Vanshidhar Ji married. By the age of twenty, he was blessed with a son, **Shri Pundarikaksha Ji**. Though engaged in household life, his heart remained anchored in devotion to **Shri Radha**.

## Awakening of Divine Love

At the age of twenty-eight, following his father’s departure from the world, Shri Vanshidhar’s inner divine love surged intensely. During a *Radha Ashtami* celebration in Delhi, as **Pandit Radhakrishna of Radha Kund** sang “*Ras Barse Ri Heli Keerat Mahal Mein*,” he fell into ecstatic trance, shedding tears of love and lying unconscious for over an hour. Upon awakening, his heart was flooded with *Radha-prem*.

In this divine fervor, he spent thousands of rupees each year celebrating Radha Ashtami. When his mother discouraged such lavish offerings, he responded,

> **“**Of what use is wealth, if not for the service of Shri Radha?”

He soon left for Vrindavan, where he began solitary worship in *Lalit Kunj* near *Ras Mandal*.

## Initiation from Shri Lalita Sakhi

In Lalit Kunj, on Shri Radha's command, **Mahasakhi Shri Lalita Ji** bestowed *mantra-diksha* upon him. Shri Vanshi Ali Ji himself testifies:

> **Guruh Shri Lalita Gyeya Sa Tu Tasyah Paraskhi**
> **Tattva-Swarupa Cha Bhaktasya Radhatopyadhika**
> **Mam.**

**"**Shri Lalita Ji is my Guru, the foremost Sakhi of Shri Radharani. For me, she is even higher than Shri Radha Herself, as she alone connects me to Her."

He realized the truth of Kabir Ji's verse:

> **'***Guru Govind Dou Khade, Kaake Lagoon Paay,*
> *Balihari Guru Aapko, Jin Govinda Diyo Batay.'*

Shri Lalita Ji instructed him to go to **Barsana** and perform bhajan, blessing him with the promise of Shri Radha's personal darshan.

## Darshan of Shri Radharani in Barsana

Upon arriving in Barsana, he took his seat in a place where people discarded garbage in *Rangili Gali*. When questioned, he replied,

> **"**Here I receive the dust of Barsana's devotees — the very treasure of my life."

For twelve years, he performed bhajan there in divine absorption until **Shriji Herself granted him darshan**.

One day, at the Shriji Temple, when he approached too near during darshan, a Goswami threw his wooden sandal to stop him. In that instant, the Goswami beheld Shri Vanshi Ali in two forms — conversing in human form while serving Shriji in Sakhi form. Realizing the divine vision, the Goswami apologized, and Shri Vanshi Ali declared him his *Tirtha Guru*. Since then, his lineage has revered the descendants of Shri Chintamani Goswami Ji as their pilgrimage Gurus.

He expressed his heart in a Braj verse:

> **Pari Rahaun Vrishbhanu Ke Dvaarain, Jahaan Meri Ladili Radha,**
> **Khelat Aavai Sukh Upajaavai, Praanan Ki Ye Saadha.**
> **Keerati Kul Ujiyaari Pyari, Hiy Ki Chain Agaadha,**
> **Thaur Nahin Vanshiali Hiy Mein, Aur Lagai Sab Baadha.**

## Foundation of the Lalit Sampradaya

Following the divine order of Shri Lalita Sakhi, **Shri Vanshi Ali Ji** established the **Lalit Sampradaya**, a sect centered on the worship of **Shri Radha under the guidance of Shri Lalita Ji**. He proclaimed:

> **“**No deity, not even Shri Krishna, can enter the inner Nikunj without the grace of Shri Lalita Ji.”

Thus, Lalita Ji is revered as *Acharya* and gateway to *Nikunja Seva*.

## Disciples and Tradition

Among his numerous disciples, **Shri Kishori Ali Ji** and **Albeli Ali Ji** were the most renowned.

Kishori Ali Ji (formerly Jagannath Bhatt of Mathura) was transformed by divine grace when Shriji revealed Herself to him after he called out in longing for his deceased wife, “Kishori!” Lalita Ji instructed him to take initiation from Shri Vanshi Ali Ji, after which he became known as **Kishori Ali**, later serving as Guru to the King of Jaipur.

## Renunciation and Devotion

Despite having wealth and followers, Shri Vanshi Ali Ji lived a life of complete simplicity — owning only a *tumbi* (gourd vessel) and *gudadi* (cloth wrap). Yet, during *Radha Ashtami*, he celebrated with grandeur, spending thousands for Shriji’s pleasure. His discourses on *Shrimad Bhagwat* were filled with spiritual ecstasy, revealing new meanings each time.

## Leela Samvaran (Divine Departure)

On *Ashwin Shukla Pratipada*, **1765 A.D.**, while remembering the divine name of Shri Kishori Ji, Shri Vanshi Ali Ji departed from his mortal body at *Lalit Kunj, Vrindavan*, entering the *Nitya Nikunj* in his eternal *Sakhi form*. His *samadhi* stands at Lalit Kunj, sanctified by countless devotees.

His philosophy closely aligns with **Radhavallabh** and **Haridasi** traditions — where Shri Radha is the supreme worshipful deity, and even Shri Krishna attains Her through the grace of Shri Lalita Ji.

Today, the **main temple of the Lalit Sampradaya** remains *Ladili Ji Temple* in Jaipur, under the spiritual care of **Acharya Dr. Shri Sanjay Goswami Ji**, the present Mahant of Lalit Kunj, Vrindavan.

## रुचिर धाम वृन्दाविपिन पुर श्री वृषभानु उदार ।
## जामें गहवर वाटिका तामें नित्य विहार ॥ १ ॥

**ruchira dhāma vṛndāvipina pura śrī vṛṣabhānu udāra ।**
**jāmeṁ gahvara vāṭikā tāmeṁ nitya vihāra ॥1॥**

The charming abode - Vrindavan and the forest-town of the generous King Vrishbhanu (Vishbhanupur/ Barsana), where lies the sacred Gahvara Grove, and within it, Their eternal divine pastimes forever unfold (nitya vihar).

### Commentary

In this verse, Vanshi Ali Ji writes of Vrindavan together with Vrishbhanupur (Barsana) - for him, the two are not separate. Barsana is seen as an inseparable part of Vrindavan, both being centers of the same nitya-vihar (eternal divine pastimes).

Here, he describes the sacred Gahvar Vatika, where the Divine Couple - Shri Radha and Krishna - perform Their eternal, blissful pastimes. The mood (bhāva) expressed is that of nitya-vihar upāsanā.

Vanshi Ali Ji Maharaj is one of the nitya-vihar ācāryas - saints who have direct realization of these eternal pastimes. Yet, he is profoundly Rādhā-pradhān (Radha-centered) in his devotion.

In the sakhī-sevā tradition, the sakhīs love Lāḍlī-jī (Shri Rādhā) in five distinct moods, and māmatā (motherly affection) is one of them. At

times, they see Lāḍlī-jī as their own daughter - a tender, protective love filled with care and sweetness.

This is why Vansi Ali Ji often glorifies Kīrtī-kul (the family of Mother Kīrtidā), Vrishbhanu-jī, and Vrishbhanupur (Barsana) - because that maternal and affectionate mood is most deeply felt there. Yet, even while expressing that vatsalya-bhāv, his vision remains immersed in Vrindavan, the eternal realm of divine pastimes - just as seen in other nitya-vihar traditions like those of Haridāsi and Harivansh sampradāyas.

**सेज सुदेस विराज ही , चलन हलन नहीं होय।**
**कुंवरि रूप रस माधुरी लाल थकित रहे जोय॥ ॥ २ ॥**

**sej sudes virāj hi, calani hilani nahīṁ hoy ।**
**kuṁvari rūpa-ras-mādhurī lāl thakita rahe joya ॥2॥**

She (Ladli Ju) is seated upon the beautiful bed in such an lovely place, remaining perfectly still without any movement. Beholding the beauty, sweetness, and essence (rasa) of Kishori Ji , Lal Ji (Krishna) becomes completely captivated (and still) himself.

**Commentary**

In the eternal divine play (nitya-vihar) of Barsana, Shri Radha sits on Her beautiful divine bed (shayan-vedi). This bed is not an ordinary one. It is lovingly made by Her sakhis with fresh flowers every time. In the Nikunj, the secret bower of love, the sakhis carefully choose new flowers and weave them together to make a new, soft bed for Their beloved Ladli and Lal every day.

This is the same divine bed (sej) where Shri Radha and Shri Krishna perform Their most private and sweet night pastimes. These moments are filled with deep love, laughter, and divine sweetness. The sakhis, who are the closest companions of Shri Radha, quietly watch from a little distance - chori-chhupi dekhte hain - not to disturb the divine couple, but just to witness the beauty of Their union.

As Shri Radha sits there, Her charm spreads everywhere. Her presence fills the air with peace and sweetness. The gentle wind stops moving, as

if afraid to disturb Her. The flower vines stop swaying, lost in Her beauty. Even the sakhis become silent, their eyes wide open, their hearts still. Every leaf, every flower, every bit of dust in that Nikunj seems alive with Her divine sweetness (madhurya)..

Śrī Lāl Jī, the all-attractive Śyāmasundar - the conqueror of millions of cupids - stands defeated. The one who charms the universe with His flute now forgets His own melody, lost in the rūpa-rasa-mādhurī of His beloved Rādhā.
His eyes remain fixed, His breath still - as if the current of rasa has reversed, and He is now the enjoyed (āśraya turned viṣaya).

**खान पान सुधि नेकु नहीं, सखी करत सब काज ।**
**अंगनि ही में सब समै सज्या ही को राज ॥ ३ ॥**

**khān pān sudhi neku nahi sakhī karata sab kāja ।**
**aṅgan hī meṁ sab samae sajjā hī ko rāja ॥3॥**

(Referring to Radha and Krishna, who are absorbed in gazing at each other from the previous verse) They have not even the slightest awareness of eating or drinking. Their attendant Sakhis (Secharis) are performing all the necessary services (like fanning them, preparing offerings, etc.) for them.

This is a very poetic line. It means that all of time (every moment) seems to exist only within their divine bodies (limbs) (aṅgani); time has stopped for the rest of the world. And in that divine space, the bed (sajyā) alone holds complete sovereignty-it is the entire kingdom and the center of this divine lila (play).

**Commentary**

In the divine bower (Nikunj), where every petal breathes sweetness, Ladli and Lal are completely absorbed in each other's sight. When Lal Ji became motionless upon beholding Ladli Ju's rūpa-mādhurī - Her limitless beauty and grace - the entire scene fell into stillness.

Yet when Ladli Ju, the Supreme Mistress of Love, gazed back upon Her beloved, She too became still - not because She was stunned by Mohan's beauty (for none can ever surpass Her divine charm), but because She cherishes: tenderness, sweetness, humility, and the essence of a perfect lover.

Being the complete and supreme embodiment of love, She perfectly knows and perfectly loves back the one who loves Her. Her heart mirrors His devotion, and Her love answers His in perfect harmony. Their eyes meet - two oceans of rasa blending into one - and time itself stops. In that sacred silence, only love remains, flowing endlessly between Ladli and Lal.

In such a divine state, Ladli and Lal have no awareness of food, drink, or the outer world. They feel no hunger, no thirst, and not even the passing of time - for every sense is completely absorbed in love. Around them, only the Sakhis move softly and silently, serving with gentle devotion. Some fan Ladli Ju with peacock feathers, some offer fresh flowers, some adjust the soft cushions or rearrange delicate ornaments, and some lovingly fix Her clothes and veil.

As described in various Nikunj Leela texts, when Ladli and Lal are deeply lost in their divine pastimes, the Sakhis tenderly attend to them - carefully arranging their garments, even adjusting Ladli Ju's blouse and adornments, with full purity of heart and complete service mood. Every act of the Sakhis is filled with bhāva-sevā - silent, selfless love - ensuring that the divine couple remains immersed in their endless ocean of bliss.

Here Vansi Ali ji says, "Angani hi mein sab samai" - all time seems to live within Their divine limbs.
This means that in the touch, in the gaze, in every movement of Their bodies, the whole universe and the flow of time are contained. Outside that Nikunj, the world keeps moving - day turns into night, stars move across the sky - but inside, time has stopped.

There is no morning or evening, no before or after - only the eternal now, where love itself is the only truth. In that state, the divine bed (sajyā) becomes the center of the universe. It is not just a bed - it is the throne of love.

**श्री वृषभान कुंवरि अति, नाम कुँवर नंदनन्द ॥**
**बूडे रहत विहार में, सहचरि आनन्द कन्द ॥ ४ ॥**

**Shrī Vṛṣabhāna kuṅvari ati, nāma kuṅvara Nandananda.**
**Būḍe rahat vihāra meṅ, sahacari ānanda kanda ॥4॥**

The exalted daughter of Shri Vrishbhanu (Radha) and the Prince, son of Nanda (Krishna), remain completely immersed ('būḍe rahat') in Their divine play (nitya vihar) and Sakhis attain the very root of bliss (Become overwhelmed with bliss).

**Commentary**

Inside some Kunj in Vrindavan Ladli Radha, the most precious daughter of Shri Vrishbhanu, and Lal Krishna, the charming son of Nanda Baba, are eternally engaged in Their nitya-vihar-the divine, playful, loving pastimes with no beginning or end. Both remain so deeply immersed (būḍe rahat) in each other's love that nothing else exists for Them in that moment. Their minds, hearts, and senses are fully absorbed in the joy of being together.

When they meet in these intimate and joyful moments, Their love flows in perfect harmony-filled with sweetness, laughter, soft glances, gentle touch, and unspoken understanding. Radha, the Supreme Queen of Love, leads this divine play, and Krishna happily follows, finding His highest joy in serving Her loving moods. The sakhis, the closest companions of Ladli Radha, stand nearby with folded hearts. They witness this divine union with same or even more curiosity each time.

Vanshi Ali ji Maharaj wrotes here that the sakhis become ānanda-kand-meaning they experience the root, source, and very essence of bliss itself. They do not just feel happiness; they taste the original nectar from which all happiness in the universe is born. Every joy, every celebration, every beauty in creation is only a tiny reflection of this moment where Radha and Krishna are united in divine love. To witness even a single second of this union is enough to make the hearts of the sakhis dance in endless ecstasy.

In the nitya-vihar, it is the sakhis who become ānanda-kand-the very receivers of the root and essence of divine bliss. Shri Vanshi Ali Ji has explained this beautifully in Śrī Rādhā Tattva Prakāśa, where he writes:

"For the happiness of Her devotees (sakhis), Shri Radha manifests Herself in Her Yugal form-Shri Radha-Krishna-and performs nitya-vihar."

This means that Shri Radha alone is the Supreme Reality (Param Tattva). Out of Her infinite compassion and love for Her sakhis, She expands Herself into the Yugal Roop (Radha-Krishna), so that the sakhis may relish, witness, and serve the divine Nitya Vihar.

The purpose of the Yugal's nitya-vihar is not for Radha's own pleasure-because She is pūrṇa ānanda svarūp (complete in bliss). Rather, She performs these sweet pastimes so that the sakhis may experience the highest divine joy. When Ladli Ju and Lal Ji are lost in Their loving play, the sakhis watch with hearts overflowing, and they become the ānanda-kand-immersed in the purest, highest form of bliss.

**सेव्य सदा श्री राधिका सेवक नन्द कुमार ।**
**दूजे सेवक सहचरी सेवा विपिन विहार ॥ ५ ॥**

**Sevya sadā Shrī Rādhikā, sevaka Nanda Kumāra.**
**Dūje sevaka sahacarī, sevā vipina vihāra ॥5॥**

Shri Radha is the only one who is eternally meant to be served. Shri Krishna is her primary servant. The Sakhis (Radha's friends) are also servants, and the service itself is their divine love-play (Vihar) in the forests of Vrindavan. ॥5॥

**Commentary**

This verse establishes the purest and highest siddhānta of nitya vihar - Shri Radhika alone is the Supreme Worshipful Reality (Sevya). She is the source, center, and sovereign empress of all rasa. Every expression of love in Vraja flows from Her and returns to Her.

Here, Shri Krishna is clearly shown not as the Supreme Lord, but as Radha’s sevak. Krishna’s identity finds completion only at Her lotus feet. His flute plays to call Her, His peacock feather is worn to please Her eyes, His smile blooms only to win Her glance. Without Radha, Krishna has no rasa, no sweetness, no purpose. All His charm exists to serve Radha’s love.

Even Krishna accepts this truth with joy. He never desires to be worshipped by the sakhīs; instead, He eagerly waits for their signals, guidance, and permission - because the sakhīs represent Radha’s will.

and Krishna’s sevak-bhāva toward Radha is not a small or secondary position - it is His greatest glory

The sakhis, Radha’s intimate companions, are also Her eternal servants. They do not serve Krishna ; whenever they are seen serving Krishna its only as part of Radha’s service. Their hearts beat for one purpose alone - to enhance the joy of Radha, to assist Her in meeting Krishna, and to nurture Their divine love-play.

The verse says that this service itself is vipin-vihar - the divine play within the beautiful groves of Vrindavan. The sakhis arrange the meeting, prepare the nikunj, decorate Radha, guide Krishna, and create the perfect atmosphere for Their union.

**नेननि सौं सिंगार सब, होत है अंगन मांझ ॥**
**विहिरन में बूड़े रहे, नहीं जानत दिन सांझ ॥६॥**

**Nenani sauṅ siṅgāra sab, hota hai aṅgana māṅjha.**
**Vihirana meṅ būṛe rahe, nahīṅ jānata dina sāṅjha ॥6॥**

All of their adornment (Shringar) is being accomplished through their eyes , and it manifests upon their divine limbs. They remain so completely immersed in their divine pastimes (Vihar) that they are unaware of day or evening.

**Commentary**

In the secret bowers of Vrindavan, Their eyes alone perform all the śṛṅgār. One loving glance from Ladli Ju is enough to bathe Krishna in charm beyond description. And when Krishna looks at Radha with love, Her beauty reaches a newer, higher peak that even the sakhīs had never seen before.
Here, śṛṅgār happens from the heart through the eyes. There is no effort, no makeup, no ornaments-only pure love decorating their divine limbs. The glow that spreads over Their faces, the sweetness in Their smiles, and the radiance of Their bodies come not from external touch, but from the exchange of their ras-filled glances. “Angan māñjh” means this beautification blossoms upon their entire divine forms, as if every limb is adorned freshly each moment.
Being drowned (būṛe rahe) in nitya-vihar, Ladli and Lal become unaware of time. For Them, there is neither day nor evening, and this is the reason why its called nitya vihar.

**ईश्वरताईं कुँवरि में दासतन है लाल ।**
**कृपा दृष्टि किये आपुस में, करत अनोखे ख्याल ॥ ७ ॥**

**Iśvaratāīṁ Kuṅvari meṁ, dāsatana hai Lāla.**
**Kṛpā dṛṣṭi kiye āpusa meṁ, karata anokhe khyāla ॥7॥**

Shri Radha holds all the Godliness , and Krishna is in the mood of being her devoted servant. As they cast graceful glances upon each other (Ladli ju is throwing kripa dhrishti on Lal Ju), allows the anokhe khyāla (pastime) to happen.

**Commentary**

In this divine verse, Shri Vanshi Ali Ji reveals the most profound secret of the Nitya Vihar Upasana. While the rest of the world, and even the broader realms of Braj, revere Shri Krishna as the Supreme Lord, the innermost bowers of the Nikunj witness a beautiful reversal. Here, absolute supremacy and Godhood-the very essence of being the "Ishwar"-reside exclusively in Shri Kishori Ji, the youthful Princess. In the presence of His beloved Kumari, Lal Ju joyfully sheds all His divine majesty to embrace the ultimate sweetness of servitude. He does not stand as the Lord of the universe, but rather sits humbly as Her devoted "das." His greatest pride and complete identity in this intimate realm is simply being Her devoted servant.
Through the graced vision of Vanshi Ali Ji Maharaj, we are drawn into a deeply tender moment where Lal Ju is seated softly at the lotus feet of Kishori Ji, entirely absorbed in His loving seva. In this state of pure devotion, a sudden, breathtaking exchange occurs. Kishori Ji casts Her merciful glance, Her "Kripa Drishti," upon Her beloved servant. This is not merely ordinary eye contact; it is the Sovereign Empress showering Her boundless grace through Her eyes directly onto Lal Ju. He patiently

waits at Her feet for this very nectar, and through this intimate gaze, She bathes Him in Her divine mercy, acknowledging and accepting His loving service.

It is this very shower of grace that awakens the "anokhe khyal," the wondrous, unparalleled pastimes of the Nikunj. This magnificent exchange of glances can be savored in two profound ways by the rasik devotees. First, this Kripa Drishti serves as a silent, loving invitation from Kishori Ji, calling Lal Ju to partake in the deeper, most secret Leelas of the bowers, such as the tasting of divine nectar in Adharaspan, which unfolds only within the Nitya Vihar. Alternatively, the very meeting of Their eyes is the divine spark itself. The exact moment Her merciful gaze meets His unalloyed devotion, the eternal, ever-fresh pastime spontaneously blossoms, enveloping Them entirely in the unending bliss of Their divine love-play

**नेननि ही में नैन रहैं, हिय में हिय समाइ ॥**
**भुजनि भुजा लपटि रहैं, यही एक रस भाइ ॥८॥**

**Nenani hī meṅ naina rahaiṅ, hiya meṅ hiya samāi.**
**Bhujani bhujā lapaṭi rahaiṅ, yahī eka rasa bhāi ॥8॥**

Their eyes remain (locked) only in each other's eyes, and their hearts are completely absorbed in each other's hearts. Their arms remain wrapped around each other's arms; this alone is their one, singular, shared state of divine rasa (love).

**Commentary**

Vanshi ali ji reveals the ultimate pinnacle of union within the secret bowers of the Nikunj. The divine love of Shri Kishori Ji and Lal Ju reaches a state of such profound absorption that all sense of separation dissolves entirely. Their lotus eyes are so intensely locked together that the space between Them vanishes; if one gazes into the dark, captivating eyes of Lal Ju, one only sees the exquisite reflection of Kishori Ji, and within Her tender gaze rests His entire existence. This unbroken eye contact is not merely a meeting of glances, but a seamless merging of Their consciousness. Their hearts, overflowing with unalloyed anurag (spiritual passion), are no longer two separate entities. The very heartbeat of Lal Ju has become the life-breath of Kishori Ji, and Her heart is entirely absorbed in His. They are bound so intimately from within that their inner worlds have melted into a single, unified state of divine ecstasy.

This internal merging beautifully manifests in Their divine, transcendental forms as Their arms remain tightly wrapped around one another. Clasped in this eternal embrace, They are drawn so close that

from a distance, the observing Sakhis behold them not as two separate beings, but as one singular, luminous entity. Only Their lotus faces remain distinct, gazing relentlessly at each other, drinking the endless nectar of Their shared love. For the true Rasik saint witnessing this eternal Vihar, there is no other spiritual destination, no higher philosophy, and no greater liberation. Yahi eka rasa bhāi-this alone is the one true rasa that the heart craves. To simply witness this eternal, unbreakable embrace, where two become one in the pure fire of divine love, is the absolute fulfillment of the Nitya Vihar Upasana.

**नाहीं और रस की तहाँ, खटक कहूँ दिन रात ।**
**पोषत प्यारी राधिका, जीवत साँवल गात ॥ ॥ ९ ॥**

**Nāhīṅ aura rasa kī tahāṅ, khaṭaka kahūṅ dina rāta.**
**Poṣata pyārī Rādhikā, jīvata sāṅvala gāta ॥9॥**

There is no (desire for) any other rasa (divine taste) there, nor is there any interruption or disturbance, day or night. Pyari Radhika is the one who nourishes, and the dark-limbed one (Sāṅval Gāt, Shri Krishna) is the one who lives (i.e., He is sustained by Her nourishment of love).

**Commentary**

Shri Vanshi Ali Ji unveils the absolute exclusivity and supreme fulfillment found only within the innermost bowers of the Nikunj. He declares that in this secret realm-"tahāṁ"-there remains absolutely no craving, no lack, and no lingering demand for any other spiritual flavor or pastime, day or night. All other forms of divine bliss, whether the majestic reverence of Vaikuntha or the diverse leelas of the wider Braj realm, simply fade into oblivion here. This unbroken, singular absorption exists because the very life-breath and the beautiful, dark-hued form of Lal Ju (sāṁvala gāta) are entirely sustained and nourished (poṣata) by the boundless love of Pyari Radhika. Lal Ju has no desire to seek any other joy or to be worshipped by the world; He lives and breathes solely on the nectar of Kishori Ji’s grace, Her tender glances, and Her divine presence. For Him, being nourished by Her love is the only sustenance He requires. Consequently, as the devoted Sahachari witnesses her Swamini so intimately nourishing Lal Ju, and sees Lal Ju utterly captivated and surrendered to this singular nourishment, the Sakhi’s own heart achieves absolute perfection. The entire atmosphere of the Nikunj is sealed in this one, peerless truth: there is no other rasa

desired by the Lord, and therefore, no other rasa desired by His devoted observer. They are completely, eternally fulfilled in the love of Pyari Radhika.

**॥ बरस गाँठि ते आदि सुख, सखियन ही के चोज ॥**
**निज वत्सलता रीति सौं, रंगे सहज मनोज ॥ 10 ॥**

**Barasa gāñṭhi te ādi sukha, sakhiyana hī ke coja.**
**Nija vatsalatā rīti sauñ, raṅge sahaja manoja ॥10॥**

Every joyful celebration in the secret bowers, is purely the wonderful creation of the Sakhis. Pouring out their unique, tender, and protective affection, these devoted companions beautifully drench the naturally captivating Divine Couple in the deep colors of their own pure love.

**Commentary**

In the eternal, blossoming realm of the Nikunj, every festival and every single heartbeat of joy is born solely from the boundless devotion and enthusiasm of the Sahacharis. When auspicious and joyous occasions like the divine birthday (baras gāñṭhi) of Swamini arrive, the absolute pinnacle of bliss and every wondrous, playful arrangement (choj) is orchestrated entirely by the Sakhis. They are the true architects of this divine nectar. It is their profound, selfless desire to see Kishori Ji and Lal Ju drenched in happiness that breathes life into every celebration in the grove. The Divine Couple merely sits as the beautiful, radiant centerpieces of the Nikunj, while the Sakhis weave the magic of the festival around Them-adorning Them, preparing the sweetest delicacies, and manifesting a world of unimaginable, festive sweetness.

What is truly mesmerizing in this verse is Shri Vanshi Ali Ji’s revelation of the Sakhis' unique bhav-their vatsalata. While they are eternal friends and companions, their hearts overflow with such a fierce, protective, and pampering affection for the Divine Couple that they care for Them

with a tenderness that surpasses even the deepest maternal love. Through this unique, beautiful tradition of affectionate nurturing (nija vatsalatā rīti), the Sakhis effortlessly drench Kishori Ji and Lal Ju in the richest hues of their devotion. The Divine Couple, who naturally embody the absolute perfection of pure love and mesmerizing beauty (sahaja manoja), happily surrender Their own will, allowing Themselves to be completely colored and guided by the tender love of Their beloved Sahacharis. In the secret bowers, the Supreme Rulers of the universe joyfully become the pampered, deeply loved treasures of the Sakhis' unalloyed devotion.

**सखियन के शुभ बचन सुनि, कछु कछु मानत अंग ॥**
**भरे हिये उमङे करत, नाना केलि अभंग ॥११॥**

**Sakhiyana ke śubha bacana suni, kachu kachu mānata aṅga.**
**Bhare hiye umaṅge karata, nānā keli abhaṅga ॥11॥**

Hearing the sweet and loving words of the Sakhis, Radha and Krishna playfully agree to their suggestions. With their hearts overflowing with joy, they start engaging in all sorts of new and new unbroken divine leelas and pastimes.

**Commentary**

Shri Vanshi Ali Ji shows us that the Sakhis (the loving friends) are the true guides of the Nikunj (the secret forest bowers).

When the Sakhis lovingly suggest a new game, a way to dress, or a sweet pastime, Kishori Ji (Radha) and Lal Ju (Krishna) listen to them happily. But they don't just say a simple "yes." Instead, the Divine Couple playfully agrees through their body language (kachu kachu mānata aṅga). They might blush, smile shyly, or give a gentle nod. This shows their sweet, teasing, and playful mood.

Because they love the Sakhis so deeply, they happily follow their sweet demands. Giving in to the Sakhis fills the hearts of Kishori Ji and Lal Ju with overflowing joy and excitement (umaṅge).

Swept up in this happiness, the Divine Couple starts to enjoy many different, non-stop leelas (nānā keli abhaṅga). Thanks to the loving guidance of the Sakhis, the beautiful play of love in the Nikunj goes on forever, without a single break.

**जल विहार ते आदि सुख, सखियन सज्या हेत ॥**
**सखीजन अपने भाव करि, ताही मैं सब लेत ॥१२॥**

**Jala vihāra te ādi sukha, sakhiyana sajyā heta.**
**Sakhījana apane bhāva kari, tāhī maiṅ saba leta ॥12॥**

All of these divine pastimes, from Radha and Krishna's play in the water to their resting on the bed, are arranged by the Sakhis. By arranging these pastimes with their own bhav (special feelings of love), the Sakhis get to enjoy all the bliss that comes from watching them. ॥ 12॥

**Commentary**

In this beautiful verse, Shri Vanshi Ali Ji continues to praise the supreme role of the Sakhis in the Nitya Vihar. It reveals that every single pastime in the secret bowers is lovingly planned, prepared, and guided by these devoted friends.

Whether it is the playful Jal Vihar (water sports) in the cool, refreshing waters of the Yamuna, or the peaceful moments of resting on a soft, beautifully decorated flower bed (sajyā), the Sakhis arrange it all. They are the unseen architects of the Nikunj, working tirelessly to create the perfect, romantic setting for Kishori Ji and Lal Ju to enjoy Their divine love.

The second half of the verse reveals the greatest secret of a Sakhi's heart. Even though they make all these beautiful arrangements, through their pure, selfless devotion (apane bhāva kari), they find their ultimate happiness simply by watching the Divine Couple smile.

By completely dedicating themselves to the joy of Shri Radha and Krishna, the Sakhis actually drink the deepest nectar of these pastimes. Their special bhav allows them to absorb all the bliss of the leela (tāhī maiṅ saba leta) just by being the loving observers and caretakers. Their happiness is found entirely in the happiness of the Divine Couple.

**ललिता दोऊ जन प्रीति है, करुणा शक्ति सरूप ॥**
**आलिंगन वपु सौं रहें, रचत विहार अनूप ॥१३॥**

**Lalitā doū jana prīti hai, karuṇā śakti sarūpa.**
**Āliṅgana vapu sauṅ rahaiṅ, racata vihāra anūpa ॥13॥**

Lalita Sakhi is loved by both Lal ju and Ladli ju. She is the personification of Krishori ju's compassionate energy(karuṇā śakti). She is always inseparable from them (as if always embracing them) and is the one who arranges all of their unique and beautiful divine play.

**Commentary**

This verse reveals the glorious and intimate position of Shri Lalita Sakhi, the chief companion in the secret bowers of the Nikunj. While the previous verses beautifully described the role of all the Sakhis, here we learn the profound truth about Lalita Sakhi's true identity. She is not just a friend; she is the very living, breathing embodiment of Shri Kishori Ji's boundless mercy and compassion, known as her "Karuna Shakti." Because Kishori Ji's heart is an endless ocean of pure grace, that supreme grace takes the beautiful form of Lalita Sakhi to lovingly serve and unite the Divine Couple. Being made entirely of this sweet compassion, she is intensely and equally cherished by both Lal Ju and Ladli Ju. She is the sacred thread of pure affection that binds their hearts together.

The closeness Lalita Sakhi shares with the Divine Couple is completely beyond the reach of this world. Vanshi Ali Ji beautifully describes her as being so inseparable from them that it is as if she is continuously wrapping them in a loving embrace, or as if she is a seamless extension of their very own divine forms. There is absolutely no distance, no

hesitation, and no veil between Lalita Sakhi and the Divine Couple. Because she rests so deeply within their hearts and understands their every unspoken, subtle desire, she naturally becomes the master creator who orchestrates all of their peerless and wonderful pastimes. With her endless devotion and perfect understanding, she continuously designs and arranges these unique leelas, ensuring that the beautiful play of love in the Nikunj remains forever fresh, flawless, and deeply intoxicating.

**अंग पट भूषण मैं सदा, ललित रूप सौं देखि ॥**
**सज्या रूपी हैं सदाँ, निज मन माँह विसेखि ॥१४॥**

**Aṅga paṭa bhūṣaṇa maiṅ sadā, Lalita rūpa sauṅ dekhi.**
**Sajyā rūpī haiṅ sadāṅ, nija mana māṅha visekhi ॥14॥**

Radha and Krishna see their beloved Lalita Sakhi everywhere-they see her in their own bodies, in the clothes they wear, and in all their jewelry. They also cherish her as the divine bed they rest upon, holding her in a special place deep in their hearts.

**Commentary**

Lalita Sakhi is the very embodiment of compassion, we now see how completely she surrounds and serves Shri Kishori Ji and Lal Ju. In the secret bowers of the Nikunj, the divine garments (pat) and the radiant jewelry (bhushan) worn by the Divine Couple are not made of worldly silk or gold; they are woven entirely out of Lalita Sakhi's pure, selfless love. Because her devotion is so intense and all-encompassing, Radha and Krishna feel her warm, loving presence in everything that touches their divine limbs. When they look at their beautiful adornments, they do not just see ornaments; they see the sweet, charming devotion of their beloved Lalita Sakhi reflecting back at them.

This boundless love extends even further as Lalita Sakhi spiritually takes the form of the soft, beautiful flower bed (sajya) upon which the Divine Couple rests. Out of her fierce desire to provide them with the utmost comfort, she becomes the very foundation of their divine leela. Shri Radha and Krishna are so deeply moved by this unparalleled level of service that they cherish her presence in a very special, intimate place deep within their own hearts (nij man mah visekhi). They are forever

captivated by her selfless dedication, constantly meditating on her love just as she meditates on theirs. Through this beautiful mood, Lalita Sakhi is never separated from the Divine Couple for even a single moment, eternally wrapping them in her tender, compassionate embrace.

**अंचल ही मैं दोऊ जन, रहत जु जाकैं नित ॥**
**वे श्री सहचरी रूप हैं, एक प्राण त्रय मित ॥१५॥**

**Añchala hī maiṅ doū jana, rahata ju jākaiṅ nita.**
**Ve śrī sahacarī rūpa haiṅ, eka prāṇa traya mita ॥15॥**

Radha and Krishna always stay lovingly protected by their main companion (the Sahachari, likely referring to Lalita). She is the perfect form of a divine friend. The three of them (Radha, Krishna, and her) are like three best friends who share one single life and soul.

### Commentary

In this deeply revealing verse, Shri Vanshi Ali Ji brings us to the very heart of the Sahachari's exclusive devotion. Building upon the previous revelation that the Sakhi lovingly takes the form of their garments and their resting bed, we now see that Kishori Ji and Lal Ju constantly reside within the tender, protective shelter of her anchal (the loving fold of her garment). This Sahachari, representing Shri Lalita Sakhi and the true spiritual form of Vanshi Ali Ji, keeps the Divine Couple safely wrapped in her uninterrupted care. They are so captivated by her pure, selfless devotion that the Supreme Rulers of the universe willingly and happily place themselves under her constant, watchful protection.

The second half of this verse unveils one of the most profound and secret theological truths of this Nitya Vihar Upasana. While many beautiful traditions of Braj describe Shri Radha and Krishna as Ek Pran Do Deh-two divine bodies sharing a single soul-Shri Vanshi Ali Ji elevates this vision to a breathtaking new height. He declares them to be Ek Pran Traya Mit: three intimate companions sharing exactly one life force. The Divine Couple and the Sahachari are so deeply woven

together in the fire of divine love that their spiritual existence is utterly inseparable.

As Vanshi Ali Ji beautifully establishes in his work Radha Tatva Prakash, this single shared soul is none other than Shri Radha herself. She is the supreme, absolute Tattva (ultimate reality) of the Nikunj. Out of her boundless love and her desire to experience the sweetness of divine play, her single sovereign soul gracefully expands into three magnificent forms: Ladli Ju (herself), Lal Ju, and the beloved Sahachari. Because they all blossom from the exact same life force, the love between them is absolute and unbreakable. The Sahachari is not merely a servant watching from the outside; she is the very heartbeat and living breath of the Divine Couple's own shared soul.

**श्री ललिता हरिवंश वपु, प्रगटी रसनिधि आय।**
**राधा चरननि माधुरी, दीनाँ सबै जनाइ ॥१६॥**

**Shrī Lalitā Harivaṁśa vapu, pragaṭī rasanidhi āya.**
**Rādhā caranani mādhurī, dīnāṁ sabai janāi ॥16॥**

Shri Lalita Sakhi herself has manifested in the form (vapu) of Shri Hit Harivansh, appearing as a treasure-ocean of divine rasa. He (in this form) has revealed the supreme sweetness (madhuri) of Shri Radha's lotus feet to all beings.

### Commentary

When we read the words "Shri Lalita Harivansh vapu," a very natural question arises for anyone who knows the Rasik path. We know that Swami Haridas is the direct incarnation of Lalita Sakhi, and Shri Hit Harivansh Mahaprabhu is the direct incarnation of the Lord's Flute (the Vanshi Avatar). Furthermore, the author of this verse, Shri Vanshi Ali Ji, also shares the divine essence of the Flute. So, logically, why would Vanshi Ali Ji write that "Lalita" took the physical form (vapu) of Harivansh? There are two very clear reasons that beautifully resolve this doubt.

First, we must look at the actual meaning of the word itself. In the beautiful language of Braj, the word "Lalita" is not only a specific name; it is also a descriptive word (an adjective) that means "supremely beautiful," "graceful," "tender," and "charming." Therefore, Shri Vanshi Ali Ji is poetically describing the founder of his path as "The supremely charming Shri Harivansh." He is praising the beautiful, captivating form that the Vanshi Avatar took when descending to earth.

Second, and most importantly, we must understand the deep spiritual emotion (bhav) of the Nitya Vihar. In the secret bowers of Vrindavan, the Lord's Flute is not just a wooden instrument. The Flute is a living, breathing, divine entity who acts exactly like a Sakhi (an intimate female companion). The Flute rests directly on Shri Krishna's lips, constantly drinking His nectar, yet it only sings the glorious name of Shri Radha. Because of this, the Flute and the Sakhis share the exact same mood of pure, selfless service to Kishori Ji.

In the Nikunj, Lalita Sakhi represents the absolute highest peak of this devotion, compassion, and grace. She is the chief orchestrator of divine love. Therefore, by calling Harivansh Mahaprabhu "Lalita," Shri Vanshi Ali Ji is declaring that the Vanshi Avatar came to earth perfectly carrying the supreme, compassionate mood of Lalita Sakhi. Even though his origin is the Flute, his heart and actions on earth were exactly like those of the chief Sakhi. The essence of the Flute and the supreme grace of the Sakhi merged perfectly into one mission.

The second half of the verse logically explains why this descent was so necessary. Shri Harivansh Mahaprabhu came as a "rasanidhi"-a walking, breathing ocean of divine nectar. Before he appeared on earth, the world worshipped the Lord, but the absolute supremacy and the hidden sweetness (madhuri) of Shri Radha's lotus feet were kept completely secret. Because Harivansh Mahaprabhu came from the most intimate, inner circle of the Nikunj, he possessed this secret. Out of his boundless compassion, he openly revealed this ultimate truth to the world, making it known to everyone that the highest spiritual destination is found only at the soft lotus feet of Shri Radha.

**श्री हरिवंश सरूप है, श्री हरिदास उदार ॥**
**जे जे बातै महल की, वरन्यौ नित्य विहार ॥१७॥**

**Shrī Harivaṁśa sarūpa hai, Shrī Haridāsa udāra.**
**Je je bātai mahala kī, varanyau nitya vihāra ॥17॥**

The kind and generous Shri Haridas is the very same form as Shri Harivansh. He is the one who has described all the secret, intimate details of the divine palace, telling everyone about Radha and Krishna's eternal love-play (Nitya Vihar).

**Commentary**

In this beautiful verse, Shri Vanshi Ali Ji unites the two greatest pillars of the Rasik path, revealing a profound spiritual truth about their divine identities. Having just explained the majestic descent of Shri Hit Harivansh Mahaprabhu, he now introduces the supremely merciful Swami Haridas, who is the direct earthly incarnation of Lalita Sakhi. By declaring that the generous Shri Haridas is the exact same essence and form (sarūpa) as Shri Harivansh, Vanshi Ali Ji completely removes any illusion of difference between them. Although they appeared in two distinct physical bodies on earth, their inner soul, their divine mood (bhav), and their purpose are absolutely identical. Because the Flute (Shri Harivansh) and Lalita Sakhi (Swami Haridas) share the exact same pure devotion for Shri Radha in the eternal bowers, they are spiritually one. They breathe the same nectar and sing the exact same glory.

Vanshi Ali Ji specifically uses the word "udāra" (generous or magnanimous) to describe Swami Haridas. This is a very touching detail. The wealth of the Nikunj is the most guarded, confidential

treasure in the entire spiritual realm, completely hidden from the Vedas and the greatest of sages. Yet, Swami Haridas was so infinitely generous that he opened the doors of this secret treasury for the ordinary souls of this world. His heart was so full of grace that he could not keep the bliss of the Divine Couple to himself; he freely distributed it to anyone who came with a surrendered heart.

The second line explains exactly what this generous saint gave to the world. The word "mahal" (palace) here refers to the absolute innermost sanctum of the Nikunj-the private, floral bowers where absolutely no outsider is allowed to enter. Only the closest Sakhis have access to this sacred space. Because Swami Haridas is Lalita Sakhi herself, he had uninterrupted access to the deepest, most private moments of the Divine Couple. He heard their sweet whispers, witnessed their playful teasing, and saw their unbroken, eternal romance. Whatever secret talks and intimate pastimes (je je bātai) took place inside that private palace, Swami Haridas beautifully described (varanyau) them in his divine poetry. Through his generous words, he painted a living picture of the Nitya Vihar, allowing us to sit outside the grove and safely drink the nectar of their eternal love.

**सहचरी सब ललिता मयी, सात सु ललिता प्रान ॥**

**श्री ललिता ही की रीति सौं, सेवत सकल सजाँन॥१८॥**

**Sahacarī saba Lalitā mayī, sāta su Lalitā prāna.**

**Shrī Lalitā hī kī rīti sauṅ, sevata sakala sajāṅna ॥18॥**

All of Radha's companion Sakhis are really just forms of Lalita Sakhi. The seven other main Sakhis are like her very life. All of these wise Sakhis serve Radha and Krishna in the exact same loving way that Shri Lalita does.

**Commentary**

In this beautiful verse, Shri Vanshi Ali Ji reveals the perfect, unbroken harmony that exists among the companions in the Nikunj. Having previously established that Lalita Sakhi is the absolute embodiment of Shri Radha’s compassion and the chief creator of the divine pastimes, this verse explains how her love influences the entire spiritual realm. When he writes that all the Sahacharis are "Lalita mayi" (made of Lalita), it means that every single Sakhi in the secret bowers shares her exact spiritual DNA. While there are countless companions serving the Divine Couple, their core mood, their selfless dedication, and their pure love are all direct reflections of Lalita Sakhi's supreme devotion. She is the original source of their service-oriented mood.

Shri Vanshi Ali Ji then specifically mentions the famous inner circle of the eight primary companions (the Ashta Sakhis). He beautifully declares that the other seven primary Sakhis are the very life-breath ("pran") of Lalita. In the material world, even among close friends, there can be subtle differences in desires or a slight sense of

competition. But in the Nitya Vihar, there is absolute unity. The other seven Sakhis do not have a separate agenda or a different goal; they are so deeply woven into Lalita Sakhi’s heart that they function as her own life force. They all beat with one single, unified heart, entirely dedicated to the happiness of Kishori Ji and Lal Ju.

Finally, the verse highlights the ultimate authority of Lalita Sakhi in the realm of divine service. All the companions in the Nikunj are described as "sajan"-meaning they are supremely wise, skilled, and clever in the arts of love and service. Yet, despite their own brilliance, they all choose to serve the Divine Couple strictly according to the "riti" (the tradition, method, or style) of Shri Lalita. Whether they are weaving fresh flower garlands, preparing the sweet betel leaves, or arranging the divine bed, they follow Lalita's perfect, flawless standard of selfless love. She is the ultimate guru of Nikunj Seva, and by following her graceful footsteps, the entire forest of Vrindavan remains drenched in an ocean of perfect, uninterrupted bliss.

## लाल नैन मैं कुँवरि है, कुँवरि चरण में लाल ॥
## दोऊ हिय मै ललिता सदाँ, नाम सनेह विशाल ॥१९॥

**Lāla naina maiṅ Kuṅvari hai, Kuṅvari caraṇa meṅ Lāla.**
**Doū hiya meṅ Lalitā sadāṅ, nāma saneha viśāla ॥19॥**

Kishori Ji (Radha) resides within the eyes of Lal Ji (Krishna), and Lal Ji resides at the lotus feet of Kishori Ji. Shri Lalita Sakhi eternally resides in both of their hearts, and her name itself is synonymous with vast, profound love (saneha).

### Commentary

The first line, "Lāla naina maiṅ Kuṅvari hai, Kuṅvari caraṇa meṅ Lāla," invites us to visualize an exquisitely tender scene. Lal Ju is seated softly at the lotus feet of Kishori Ji, perhaps lovingly massaging them. By placing Himself at Her feet, the Supreme Lord of the universe joyfully accepts His highest and most cherished title: Her humble servant (Das).

Yet, even while seated physically at Her feet, where is His attention? His unblinking eyes are locked entirely on Her divine face. Kishori Ji alone resides in His vision. He is continuously drinking the nectar of Her unmatched beauty (roop rasapan), completely captivated by Her form. This imagery beautifully reveals the mood of the Nitya Vihar: Lal Ju has absolutely no desire for His own supreme status; His entire existence is sustained simply by gazing at His Swamini and serving Her lotus feet.

The verse then takes a profound turn inward. While Lal Ju sits at the feet of Kishori Ji, where does Lalita Sakhi sit? "Doū hiya meṅ Lalitā sadāṅ"-she is eternally enshrined within the very hearts of both of

Them. In the Nikunj, the Divine Couple are the jewels of rasa, but Lalita Sakhi (the Sahachari) is Their very heartbeat.

The phrase "nāma saneha viśāla" reveals the vast, boundless love that Radha and Krishna hold for her. Because Lalita Sakhi selflessly dedicates her entire existence to orchestrating their union and joy, the Divine Couple cherishes her beyond measure. It is deeply important to understand that this immense love (saneha) in the hearts of the Divine Couple is not just for Lalita alone, but represents their supreme affection for all the devoted Sakhis and Sahacharis who serve with her selfless mood. While Lal Ju worships the feet of Kishori Ji, both of Them internally worship the pure, selfless devotion of their beloved Sakhis.

**जे जे राधा नाम कहाँ, भजत जगत मै जान ॥**

**ते ते सब हमारे सदा, हैं गे प्रान समान ॥२०॥**

**Je je Rādhā nāma kahāṅ, bhajata jagata mai jāna.**

**Te te saba hamāre sadā, haiṅ ge prāna samāna ॥20॥**

Anyone in this whole world who lovingly chants the name 'Radha'..I consider every single one of them to be as dear to me as my very own life."

**Commentary**

In this soul-stirring verse, Shri Vanshi Ali Ji opens the doors to the deepest sanctuary of his heart, revealing the radical and boundless nature of a Rasik's love. Here, we witness the pinnacle of Ananya Bhakti-unswerving, exclusive devotion to Shri Radha. For the Sahachari (the divine female companion), there is no truth higher than Radha, no sound sweeter than Her name, and no law greater than Her pleasure. This devotion is so intense that it completely redefines how the devotee views the entire world. Vanshi Ali Ji declares, with a voice full of divine emotion, that anyone in this vast universe who simply utters the name "Radha" with love becomes his own. He does not look at their status, their past, or their worthiness; the moment the name of his Beloved touches their lips, they are instantly transformed in his eyes.

The beauty of this verse lies in the phrase "Pran Saman"-as dear as one's own life. For a Rasik, life itself has no value without the service of Shri Radha. Therefore, by equating a chanter of Her name to his own life-breath, Vanshi Ali Ji is offering the highest possible seat of honor to that

soul. This is the hallmark of the Radha Ananya Dasis (the exclusive maidservants of Radha). Their love for Her is so overflowing that it spills over onto anyone who shows even a spark of affection for Her. They possess a unique kind of Priyata (dearness); they are ready to embrace even the greatest sinner if that person has once sought the shelter of Radha’s name. In the heart of the Rasik, the name "Radha" is a sacred fire that instantly burns away a lifetime of impurities, leaving behind a soul that is worthy of the Sahachari's deepest embrace.

Ultimately, this verse captures the profound Hridye Bhav (inner heart-feeling) of Shri Vanshi Ali Ji. As an incarnation of the Lord’s Flute, his entire existence is dedicated to resonating with the glories of Kishori Ji. He is so captivated by the sweetness of Her name that he becomes a servant to the servants of that name. This is not just a statement of philosophy, but a declaration of a divine "family" where the only entry requirement is a loving cry for Radha. To the Sahachari, the world is divided not by caste, creed, or karma, but simply by who belongs to Radha. By loving Her devotees as his own life, Vanshi Ali Ji shows us that the path to the Nikunj is paved with this selfless, expansive love that sees the Beloved in every person who calls out Her name.

**तिनको दासंतन सदा, मेरे मन वच आहि ॥**

**तिनकी तो हौं कहा कहौं, जे कुँवरि चरण अवगाहि ॥२१॥**

**Tinako dāsantana sadā, mere mana vacha āhi.**

**Tinakī to hauṅ kahā kahauṅ, je Kuṅvari caraṇa avagāhi ॥ 21॥**

I am always the servant, in my mind and with my words, of those who just chant Radha's name. So I can't even begin to describe the glory of those who are completely and deeply lost in the love of Radha's feet."

**Commentary**

In this profound continuation of his inner heart’s revelation, Shri Vanshi Ali Ji takes us a step deeper into the mysterious and selfless world of the Nikunj. Having just declared that anyone who utters "Radha" is as dear to him as his own life, he now assumes a position of the utmost humility. He declares that he is the perpetual servant, in thought, word, and deed, of those who simply chant Her name. This is a breathtaking statement coming from a personality like Shri Vanshi Ali Ji, who is the divine essence of the Radha’s Flute-a direct resident of the eternal grove. It reveals that in the realm of Ananya Bhakti, there is no ego, only a desperate, burning thirst to serve anything and anyone connected to the Beloved. He is telling us that the moment a soul chants "Radha," they are no longer an ordinary mortal; they become so sacred that even the greatest Rasiks are eager to serve them.

This verse offers an incredible guarantee to the struggling soul. It suggests that we need not worry about our own unworthiness or the complexities of spiritual practice. If we can but once sincerely call out to Radha, we earn the protective gaze of the Sahacharis. These eternal companions take a "lifetime guarantee" for such a soul, vowing to personally escort them to the lotus feet of Kishori Ji. The path to the highest bliss is made simple through this association. If the servants of the name are this exalted, then Vanshi Ali Ji admits he is utterly speechless when it comes to describing those who are "Avagahi"-those who have completely submerged themselves in the nectar of Radha’s feet. If a single droplet of the Name creates such glory, the ocean of Her direct service is beyond the reach of human language.

The depth of this exclusive devotion (Ananya-Rasa) is so potent that it even captivates the Supreme Lord, Shri Krishna Himself. It is well known in the Rasik traditions that Lal Ju considers that person to be His own Ishta (worshipable deity) who is exclusively devoted to Radha. By becoming the "servant of the servants," Shri Vanshi Ali Ji shows us the secret shortcut to the Nikunj. He is teaching us that the quickest way to win the heart of the Queen is to love and serve those who belong to Her. This verse is an invitation to cast away all anxiety and dive into the chanting of Radha’s name, for in doing so, we are immediately surrounded by the grace of the Rasiks, who view our very existence as their own life-breath.

**कुँवरि लली वृषभानु की, मेरे जीवनि प्रान ॥**
**सप्त करौ वन भूमि की, मेरे जिय नहि आँन ॥२२॥**

**Kuṅvari Lalī Vṛṣabhānu kī, mere jīvani prāna.**
**Sapta karau vana bhūmi kī, mere jiya nahi āṅna ॥22॥**

"Kishori Lali, the daughter of Shri Vrishbhanu, is my life and my very soul. I swear by the holy land of Vrindavan (Vana Bhumi) that there is no one else in my heart."

**Commentary**

In this verse, Shri Vanshi Ali Ji strips away every layer of spiritual diplomacy to reveal the raw, burning core of Radha Ananyata. There is no soft tuning here, no balancing of deities, and no room for general devotion. Speaking from the absolute depths of his soul, he declares that Kishori Lali, the daughter of Vrishbhanu, is his only life and his only breath. By taking a "sapat"-a solemn, unbreakable oath-upon the very dust of the Vana Bhumi, he is drawing a line in the spiritual sand. He is proclaiming to the entire universe that his heart is a closed palace where only Radha resides. For a Rasik of this caliber, the word "Ananyata" isn't a theory; it is a total, exclusive, and uncompromising obsession that leaves no room for "another."

This is the absolute truth of the Sahachari’s heart: she has no business with anyone or anything else. Vanshi Ali Ji makes it clear that he has no matlab (purpose) with different Sampradayas, no interest in the various methods of Upasana, and no concern for the general rules of the scriptures. Even the most exalted spiritual truths or the company of

other Sakhis are secondary to the singular vision of his Beloved. He is not seeking a "balanced" spiritual life; he is drowning in a specific, one-pointed nectar where the beginning, middle, and end of existence is simply Radha.

Most crucially, this exclusivity is so fierce that it leaves even Shri Krishna Himself outside the primary focus of the heart. For Vanshi Ali Ji, there is no independent attraction to the Lord, no desire to worship Him as the Supreme Creator, and no interest in His flute-playing unless it is for Radha's pleasure. Krishna exists for the Sahachari only as a servant of Radha’s moods. If Radha is not the center, the Sahachari has no eyes to see and no heart to feel. This is the ultimate "No" to the rest of the world and a total, absolute "Yes" to Radha alone. In the heart of Vanshi Ali Ji, the throne is occupied, the doors are locked, and the oath is taken: there is only Radha, and nothing else exists

**नाहि लोक सौं लाज है, नाँहि वेद सौं काज ॥**
**एक कुँवरि सौं काज है, और करौं सब राज ॥ २३ ॥**

**Nāhī loka sauṅ lāja hai, nāhī veda sauṅ kāja ॥**
**Eka kuṅvari sauṅ kāja hai, aura karauṅ saba rāja ॥23॥**

I don't care what the world thinks of me, and I am not concerned with the rules of the scriptures. My only purpose is to serve Radha. I reject everything else that might try to rule over me."

**Commentary**

In this explosive and deeply emotional declaration, Shri Vanshi Ali Ji shatters every chain-social, religious, and karmic-to reveal the absolute rebellion of Radha Ananya Bhakti. This is the peak of spiritual independence, where a soul stands tall and announces its total defection from the laws of the universe to remain solely under the dominion of Shri Radha. For the Sahachari, the world and its opinions are less than dust. He boldly proclaims, "Naahi lok sauṅ lāja"-I have no shame before this world. In a society that constantly tries to impose its "shoulds" and "musts," the Rasik stands defiant. The fear of "what will people say" is completely incinerated in the fire of this exclusive, one-pointed love.

Vanshi Ali Ji strikes at the very root of religious orthodoxy by stating he has "no kaaj" (no business) with the Vedas. This is a radical, straight-cut position that leaves no room for compromise. The scriptures are filled with rituals, injunctions, and warnings; they often speak of the inseparable nature of the Divine Couple(shyama shayam) and warn of

spiritual ruin or "narak" (hell) for those who attempt to do their bhajan sepreately. But to the Ananya devotee, these warnings are irrelevant. He is not afraid of the "hell" described by the scriptures, for any place where Radha is the sole Queen is his only nikunja. He makes it clear that neither the Vedas, nor the traditions, nor even the saints have authority over him anymore. If the Vedas do not center entirely on Her, they are useless to him.

This is a deeply personal realization that transcends all logic. In the heart of the Rasik, nothing happens because of karma, upasana, or the alignment of the stars. Every breath, every joy, and every tear is governed only by the Kripa (meritless grace) of Shri Radha alone. The second half of the verse, "Ek Kuṅvari sauṅ kāja hai," confirms that his only business and only master is the Young Maiden of Vrishbhanupur. By saying "Aur karauṅ saba rāja," he is abdicating his place in the world and the religious order, renouncing every other "Raja"-every other power, god, or sovereignty-that tries to rule over his soul.

Ultimately, this is the ultimate "No" to the universe and a total, obsessive "Yes" to Her alone. **Even the general lordship of Shri Krishna is set aside if it interferes with this exclusive focus. Vanshi Ali Ji has locked the doors of his heart**; the Vedas are silent, the world is invisible, and his life is no longer his own. He is a total subject of Radha’s whim, accountable only to the Queen of Nikunj, whose soft command is the only law he recognizes.

**॥ लालन सोई प्रिया पद, गुरु सोई प्रिया उपास ॥**
**और न जानौ नेकहू, मेरे दृढ विस्वास ॥ २४ ॥**

**Lālana soī priyā pada, guru soī priyā upāsa.**
**Aura na jānauṅ nekhun, mere dṛḍha viśvāsa ॥24॥**

I only recognize Lalji (Krishna) as the one who exclusively serves Shri Radha's feet, and I only recognize a Guru as one who is exclusively devoted to Shri Radha. My faith is firmly in them and no one else.

**Commentary**

Shri Vanshi Ali Ji defines the absolute boundaries of his spiritual world with a "firm faith" (dṛḍha viśvāsa) that is both breathtaking and uncompromising. Having already rejected the laws of the world and the Vedas, he now applies the same fierce standard of Radha Ananyata to the two most sacred pillars of spiritual life: the Divine Beloved (Lālana) and the Spiritual Master (Guru). This is a straight-cut declaration that his heart has no room for anyone—be they God or Guru—unless they are completely submerged in the exclusive service of Shri Radha.

Vanshi Ali Ji's definition of Shri Krishna is startlingly specific. He says, "Lālana soī priyā pada"—I only recognize that Krishna who is eternally bowed at the lotus feet of Shri Radha. He has no interest in Krishna as the Creator of the universe, the slayer of demons, or the Lord of Vaikuntha. To the Sahachari, the only "Lal Ju" who matters is the one whose eyes never leave Radha's face and whose hands are forever busy serving Her. If Krishna were to act independently of Radha's pleasure,

the Sahachari would simply not recognize Him. His love for Krishna is not independent; it is entirely dependent on Krishna’s own surrender to Radha.

Furthermore, he sets a radical standard for the Guru. In most traditions, the Guru is an absolute authority, but Vanshi Ali Ji declares that a Guru is only a Guru if they are a "Priyā Upāsa"—an exclusive devotee of Radha. His heart is so locked into Radha-bhava that if a Guru were to speak of anything other than Her, or lead him toward any path other than Her Nikunj, he would not accept them. This is not out of arrogance, but out of a desperate, holy necessity. When the heart has tasted the nectar of Radha’s feet, it becomes "allergic" to anything else. By stating "Aura na jānauṅ nekhū"—I do not know anyone else even slightly—he is closing the door on all other spiritual distractions. This is the ultimate "filter" for his life. Whether it is the Lord he worships or the Master he follows, they must be "Radha-Ananya." If they are not devoted to Her, they simply do not exist in his spiritual landscape. His faith is anchored in a singular truth: Radha is the Center, and everyone else is defined solely by their relationship to Her

**॥ श्री गुरु ललिता रूप मम, तिनकौ नाम रटन्त ॥**
**पाऊँ सम्पति राधिका, वृदा विपिन वसंत ॥ २५ ॥**

**Shri guru Lalitā rūpa mama, tinakau nāma raṭanta**
**Pāūm sampatti Rādhikā, Vṛndā-vīpina vasanta || 25 ||**

My Shri Guru is actually Shri Radha Herself, who has appeared in the form of Lalita Sakhi to guide me. By constantly chanting the name she gave me (the name 'Radha'), I attain the ultimate treasure of Shri Radhika’s lotus feet and an eternal home in the ever-blooming spring of Vrindavan."

**Commentary**

In this final verse, Shri Vanshi Ali Ji reveals the most beautiful and absolute secret of the Rasik path. He explains that his Guru is not an ordinary person; his Guru is actually Shri Radha, who took the form of Lalita Sakhi just to reach out to him. In the Nikunj, Lalita Sakhi is the one who directs all service, and here, she acts as the Divine Teacher. This is the highest expression of Radha's mercy—She becomes the Guru to lead the soul back to Herself.

The process is very simple: The Guru (Radha in the form of Lalita) gave him a specific Mantra, which is nothing other than the name "Radha." Vanshi Ali Ji says that by "ratant" (constantly repeating) this name, he is simply following the order of his Guru. He doesn't need to perform complex yoga, study difficult scriptures, or follow worldly

rules. He only needs to chant the name his Guru gave him. Because the Guru and the Name are both divine, the result is guaranteed.

By chanting this name, he gains the only "Sampatti" (wealth) that matters: Radha Herself. This is the ultimate spiritual inheritance. When you follow the Guru who is a form of Lalita, and you chant the name of Radha, you are immediately granted entrance into the Vṛndā-vīpina—the secret forest of Vrindavan where it is always spring. This verse is the perfect conclusion because it shows that the beginning (Guru), the middle (Chanting), and the end (Radha) are all one and the same. It is all Radha, Radha, and only Radha.

## ॥ नरक परन आछो लगै, कुँवरि चरन के हेत ॥
## तिन चरननि विन ना, चहौ नेक निकुंज निकेत ॥ २६ ॥

**Naraka parana ācho lagai, kuṅvari carana ke heta |**
**Tina caranani vina nā, cahau neku nikuñja niketa || 26 ||**

I would happily accept falling into hell if it were for the sake of Kishori Ji's (Radha's) lotus feet. But without those lotus feet, I have absolutely no desire for even a tiny corner of the divine Nikunj palace

### Commentary

In this incredibly bold verse, Shri Vanshi Ali Ji takes his Ananyata (exclusivity) to the absolute limit. He is telling us that his devotion is not a "bargain" for comfort or even for heaven. He is not worshipping Radha so that he can live in a beautiful palace in the afterlife. He says, "Naraka parana ācho lagai"—falling into hell would actually feel good to me, provided it was part of my love and service to Radha's feet. This is the hallmark of a true Rasik: they are not afraid of suffering, and they are not greedy for pleasure; they only hunger for the pleasure of their Beloved.
This verse clarifies that the Nikunj (the divine bower) has no value on its own. Often, people think of the Nikunj as a destination—a place of ultimate bliss. But Vanshi Ali Ji declares: "Tina caranani vina nā"—without those feet, the Nikunj is meaningless. He says he wouldn't want

even a "neku" (a tiny bit) of that divine palace if Radha's feet weren't the center of it.

This is the ultimate rejection of "spiritual greed." Most people follow religion to avoid hell and reach heaven. Vanshi Ali Ji turns this completely upside down. He would choose hell with Radha over a Nikunj without Her. He is showing us that his love is not for a place, but for a Person. It is a fierce, uncompromising attachment to the lotus feet of the Young Maiden of Vrishbhanu. For him, the "address" doesn't matter; only the presence of the Queen matters. If he is at Her feet, then even hell becomes the highest heaven. If he is away from Her feet, then even the most beautiful palace in the Nikunj is nothing but a void.

**॥ राधा मेरे प्रान धन, राधा जीवन आहि ॥**

**गोरी मूरति नैन मै, रही सो मम अवगाहि ॥ २७ ॥**

**Rādhā mere prāna dhana, Rādhā jīvana āhi |**

**Gorī mūrati naina mai, rahī so mama avagāhi || 27 ||**

Radha is the treasure of my life-breath; Radha is my very life itself. Her fair, golden form has completely submerged itself within my eyes, dwelling there forever.

## Commentary

Shri Vanshi Ali Ji reveals the state of a soul that has finally reached the end of its search. There is no more talk of rules, gurus, or heavens; there is only the direct, unmediated vision of the Beloved. He declares, "Rādhā mere prāna dhana"—Radha is the only wealth his soul possesses. In this world, people work for money, status, or security, but for the Rasik, the only "currency" that has any value is Radha. She is his Prana (breath) and his Jivana (life). Without Her, he is not just poor; he is non-existent.

The second half of the verse, "Gorī mūrati naina mai," describes a state of permanent divine intoxication. The "Gori Murti"—the fair, radiant form of Shri Radha—has not just been seen; it has "submerged" (avagāhi) itself in his eyes. This is a very specific spiritual experience. It is not like looking at a picture and then looking away. It means that

wherever Vanshi Ali Ji looks, he sees only Her. Her form has become the very lens through which he views everything.

When he says She is "submerged" in his eyes, he is describing a love that is so thick and so deep that it has occupied his entire consciousness. Just as a person underwater sees only the water, his eyes, filled with Her golden radiance, can no longer perceive the "shame of the world" or the "business of the Vedas" mentioned earlier. He has reached the ultimate destination of the Sahachari: a state where the separation between the seer and the seen has dissolved, and life has become a continuous, unbroken meditation on the beauty of Kishori Ji.

## ॥ राधा जीभ रटौ सदा, राधा सुनो सुकान ॥
## राधा नैनन देखिहौं, राधा विन नहीं आन ॥ २८ ॥

**Rādhā jībha raṭau sadā, Rādhā suno sukāna |**
**Rādhā naina-na dekhihauṅ, Rādhā vina nahīṅ āna || 28 ||**

May my tongue forever chant the name 'Radha'; may my ears hear nothing but 'Radha.' May my eyes see only 'Radha,' for without Radha, there is absolutely nothing else.

### Commentary

Shri Vanshi Ali Ji describes the complete "Radha-ization" of his senses. This is the final stage of Ananyata (exclusivity), where every single doorway of the body is occupied by the Beloved. He is not just giving a wish; he is describing a state where his entire biological and spiritual existence has become a "filter" that only allows Radha to pass through. There is a "straight-cut" intensity here: if it isn't Radha, he doesn't want to speak it, hear it, or see it.

The Sahachari’s tongue has only one job: "jībha raṭau sadā"—to constantly churn the name of Radha. His ears (sukāna) are trained to ignore the noise of the world, the logic of the Vedas, and the talk of others, listening only for the sound of Her name or the tinkling of Her anklets. This is a total shutdown of the senses to anything "other" (ān).

It is a divine obsession that turns the seeker into a living, breathing resonance of the Queen of Nikunj.

By saying "Rādhā naina-na dekhihauṅ," he is confirming that his vision has been permanently captured. Just as he mentioned in the previous verse that Her golden form is submerged in his eyes, he now declares that he will see nothing else. This is the peak of the Rasik’s journey: a world where "nothing else exists" (Rādhā vina nahīṅ āna). To the world, this might look like blindness or silence, but to Vanshi Ali Ji, it is the highest form of awakening. He has reached a point where the universe has effectively disappeared, and in its place, only the radiant, all-encompassing presence of Shri Radha remains.

**॥ राधा मेरी वनथली, राधा ही है लाल ॥**
**ललिता राधा रूप है, हौं हूं राधा वाल ॥ २९ ॥**

**Rādhā merī vanathalī, Rādhā hī hai lāla |**
**Lalitā Rādhā rūpa hai, hauṅ hūṅ Rādhā vāla || 29 ||**

Radha is my sacred forest of Vrindavan; Radha is my Beloved Lalji (Krishna). Lalita Sakhi is a form of Radha, and I, too, belong exclusively to Radha. And even me myself is just an expansion of Radha.

## Commentary

In this breathtaking verse, Shri Vanshi Ali Ji reaches the ultimate climax of Radha-Tattva (the fundamental truth of Radha). Here, the boundaries between the place, the beloved, the guru, and the self completely dissolve into one single reality. He is not just saying he loves Radha; he is declaring that everything is Radha. This is the vision of the Nikunj, where nothing exists outside of Her divine essence.

First, he declares, "Rādhā merī vanathalī." The very ground he walks on, the trees of Vrindavan, and the floral bowers are not material objects—they are Radha herself. Then, he makes the most radical statement: "Rādhā hī hai lāla." He is saying that even Krishna (Lal Ju) is nothing but a manifestation of Radha's own love. For the Sahachari, Krishna

has no independent existence; He is the mirror reflecting Radha’s beauty, the form She takes to taste Her own sweetness.

He then reaffirms what he established in the previous verses: "Lalitā Rādhā rūpa hai." The Guru and the chief Sakhi are also just forms of Radha. Finally, he places himself in this divine map: "hauṅ hūṅ Rādhā vāla." I, too, am Hers. I have no identity, no soul, and no future that is not "Radha."

This is the absolute peak of Ananyata. It is the realization that the Forest, the Lord, the Guru, and the Self are all different waves in the same ocean of Radha. By saying this, Vanshi Ali Ji is closing the loop of his devotion. There is no longer any "other" to look at, no "other" to serve, and no "other" to reach. From the dust of the forest to the heart of the Lord, everything is a vibrant, living expression of Shri Radha. He has moved beyond worshipping Her to seeing that there is nothing but Her.

**॥ नैनन नासिका राधिका, राधा मन वच आहि ॥**
**विसरत नाही राधिका, मोको परयो सुभाइ ॥ ३० ॥**

**Nainana nāsikā Rādhikā, Rādhā mana vaca āhi**
**Visarata nāhī Rādhikā, moko parayo subhāi || 30 ||**

Radha is in my eyes and in my breath; Radha is in my mind and in my words. I can never forget Radhika; it has become my very nature to remain absorbed in Her."

## Commentary

In this verse, Shri Vanshi Ali Ji describes the ultimate fruit of his Sadhana—the state of Sahaj Avastha (the natural state). He is no longer "trying" to remember Radha; it has become impossible for him to forget Her. This is the peak of devotion where the effort of the seeker dissolves into the effortless grace of the Beloved. Radha has saturated every fiber of his being, from his physical senses to his subtlest thoughts.

He says, "Nainana nāsikā Rādhikā." Radha is not just something he sees; She is the very sight in his eyes. She is not just a name he chants; She is the very air passing through his nostrils. By mentioning the nose (nāsikā), he is pointing to the breath—the most fundamental sign of life. Just as we don't have to remind ourselves to breathe, Vanshi Ali Ji no longer has to remind himself to think of Radha. She has become as natural as his own heartbeat.

The second half of the verse, "Visarata nāhī Rādhikā," is a deep emotional realization. He says, "I cannot forget Her even if I tried." This is the perfection of Ananyata. Usually, the mind is a slave to old habits (subhāi), wandering toward worldly desires. But here, Vanshi Ali Ji says his very nature has been "overwritten" by Radha. His new Subhai (disposition) is such that the mind and speech (mana vaca) are naturally and perpetually locked onto Her.

For the Sahachari, this is the ultimate victory. The world, the Vedas, the rules, and even the self have all faded away, leaving behind only the unbroken current of Radha's presence. He has reached a point where his existence and "Radha" are no longer two separate things. He is living, breathing, and speaking nothing but the nectar of the Queen of Nikunj

**॥ राधा नाम रटै जोई, तासों मेरौ संग ॥**

**राधा ही के चरन मै, मेरो रंग अभंग ॥ ३१ ॥**

**Rādhā nāma raṭai joī, tāsoṅ merau saṅga |**

**Rādhā hī ke carana mai, mero raṅga abhaṅga || 31 ||**

I only keep the company of those who constantly chant the name of 'Radha.' My heart and soul are dyed forever in the unbreakable color of Shri Radha’s lotus feet.

## Commentary

In this verse, Shri Vanshi Ali Ji lays down the most critical and uncompromising rule for anyone who truly wishes to become a Radha Ananya (exclusively devoted to Radha). He is defining the law of Sang (association). He declares, "Tāsoṅ merau saṅga"—my association is only with those who chant Radha’s name. This is not just a preference; it is a spiritual boundary. If you want your heart to stay "dyed" in the color of Radha's love, you cannot mix with those who carry a different vibration.

Vanshi Ali Ji's stance is fierce: he has no business with anyone who is not Radha-Ananya. This exclusivity is so deep that it ignores all worldly and even general spiritual standards. To a Rasik of this path, those Vedas that do not sing of Radha's absolute supremacy are like

garbage. They are silent on the only thing that matters, so they are useless. Even the most exalted Mahapurushas (great souls) who have attained God-realization but do not speak of the exclusive sweetness of Radha are irrelevant to his heart. He will not even offer my dandwat (prostrations) to them. This is not out of ego, but out of a desperate need to protect his Ananya mood.

The second half of the verse, "Mero raṅga abhaṅga," describes his heart as being permanently "dyed" in the color of Radha's feet. In this world, colors fade, but this Ranga (color) is Abhanga—it can never be broken or washed away. However, for a Sadhaka, this color is protected through Sang. If a seeker associates with people who talk of worldly things, general religion, or even other forms of God, the "color" of Radha in their heart begins to get diluted.

Therefore, Vanshi Ali Ji is giving a stern warning: if you want Radha, you must be ruthless with your company. You must only sit, talk, and breathe with those whose only topic is Radha. By limiting his world to only Radha-chanters, he ensures that his mind never wanders, his ears never hear "other" things, and his heart remains an eternal, unbreakable mirror of Shri Radha's lotus feet.

**॥ राधा ही के भजन तें, पाऊं राधा बाल ॥**
**हंसि हंसि मो तन देखि है, करि है मोहि निहाल ॥ ३२ ॥**

**Rādhā hī ke bhajana teṅ, pāūṅ Rādhā bāla |**
**Haṃsi haṃsi mo tana dekhi hai, kari hai mohi nihāla || 32 ||**

Only through the exclusive worship of Radha do I attain the youthful Shri Radhika. She will look toward me with a sweet, playful smile and make my life eternally blessed.

## Commentary

In this final, triumphant verse, Shri Vanshi Ali Ji reveals the ultimate fruit of the Rasik path. He makes a "straight-cut" declaration that the goal and the method are one and the same. By saying "Rādhā hī ke bhajana teṅ," he emphasizes that the only way to attain the youthful Queen, Radha Bal, is through Her exclusive worship. There is no other door, no other mantra, and no other meditation required. This verse serves as the profound explanation and fulfillment of the promise made in verse 25.

In verse 25, Vanshi Ali Ji stated that his Guru is the form of Lalita Sakhi (Shri guru Lalitā rūpa mama). A very deep secret is hidden here: although the Guru is Lalita, the Sadhaka does not chant the name of Lalita. Following the direct order of the Guru—who is the perfect expansion of Radha's own heart—the disciple chants only the name of Radha. The "chanting of the Guru's name" (tinakau nāma raṭanta)

mentioned in verse 25 actually refers to the name the Guru has given, which is the sovereign name of Radha. Lalita Sakhi is so selfless that she never asks anyone to worship her; she only directs every soul toward the lotus feet of Kishori Ji.

The result of this single-minded focus is described here with immense emotion. When the soul becomes completely Ananya (exclusive), Shri Radhika does not remain distant. She looks toward the devotee "Haṃsi haṃsi"—with a sweet, playful, and knowing smile. This is not a look of judgment, but a look of total acceptance. In that one glance, the devotee is made "Nihāla" (eternally blessed and fulfilled). All the struggles of the world, the rules of the Vedas, and the requirements of various sampradayas vanish in an instant.

This verse confirms that the "Sampatti" (treasure) mentioned in verse 25—the wealth of Radhika and the eternal spring of Vrindavan—is accessed only through this "Radha-only" bhajan. By chanting the name of Radha under the guidance of a Guru who is Lalita-roop, the soul is directly invited into the inner sanctum of the Nikunj. Vanshi Ali Ji concludes his heart's revelation by showing us that the path is simple: follow the Sakhi, chant the Name, and wait for that one smiling glance from Radha that turns a beggar into the wealthiest resident of the eternal grove.

**॥ राधा चेरी हों सखी, मेरें गति नहीं आन ॥**
**जय वंशी अलि निज जीव का, सब विधी मान ॥ ३३ ॥**

**Rādhā cerī hoṅ sakhī, mereṅ gati nahīṅ āna |**
**Jaya Vaṃśī Ali nija jīva kā, saba vidhī māna || 33 ||**

I am the maidservant (Chehri) and the intimate companion (Sakhi) of Shri Radha; I have no other destination or refuge in this universe. Shri Vanshi Ali declares: This exclusive devotion is my only livelihood, my only strength, and my entire existence in every possible way.

## Commentary

Shri Vanshi Ali Ji seals his spiritual testament with a "straight-cut" declaration of his eternal identity. After systematically rejecting the world, the Vedas, and even a Krishna who is independent of Radha, he finally reveals who he truly is. He does not call himself a scholar, a devotee, or a philosopher; he identifies as "Radha Cheri"—the exclusive maidservant of Shri Radha.

For a soul that has reached this peak of Ananyata, there is no "Plan B." By stating "meren gati nahīṅ āna," he is closing all other doors forever. He has no other gati (movement or destination). He is not looking for salvation, he is not looking for Vaikuntha, and he is not even looking for a general heaven. His only "direction" is the lotus feet of Kishori Ji. This is the absolute state of a Radha-Ananya soul—where the very idea of another refuge feels like a spiritual death.

Shri Vanshi Ali Ji, who is the divine incarnation of the Lord’s Flute, defines this devotion as his "Nija Jiva Ka"—his only means of living. Just as a fish cannot live without water, a Rasik cannot exist without this exclusive focus on Radha. This isn't just a part of his life; it is his entire life, sustained in every way (saba vidhī).

This verse serves as the final signature of a soul that has become completely "Radha-ized." He has moved beyond the "shame of the world" and the "business of the Vedas" to arrive at a point of total, blissful surrender. He is telling us that the ultimate success of a human life is to be able to say with absolute honesty: "I belong to Radha, and Radha alone." With this "Jai" (victory), he celebrates the triumph of exclusive love over every other law in existence.

## ॥ स्याम सलौनी राधिका, गोरी राधा बाल ॥
## सहचरि गन राधिका हौं, फिरि हौं तिनहिं नाल ॥ ३४ ॥

**Syāma salaunī Rādhikā, gorī Rādhā bāla |**
**Sahacari gana Rādhikā hauṅ, phiri hauṅ tinahiṃ nāla || 34 ||**

Radhika is my dark-complexioned beauty, and She is my fair, youthful Radha. I belong to the group of Radhika's companions (Sakhis), and I will forever wander alongside them in Her service.

### Commentary

Shri Vanshi Ali Ji takes Radha Ananyata to its absolute, uncompromising conclusion. Here, he shatters the last remaining boundary of spiritual duality—the distinction between the Lover and the Beloved. This is a "straight-cut" declaration that for a true Rasik of the Nikunj, there is no other Tattva (reality) in existence except Shri Radha.

The opening words, "Syāma salaunī Rādhikā," are deeply profound and may startle the ordinary mind. Usually, "Syāma" refers to Krishna, the dark-complexioned Lord. But Vanshi Ali Ji is so consumed by Radha-consciousness that he addresses even the dark complexion of Krishna as "Radhika." To him, Krishna has no independent identity. If Krishna is beautiful, it is because He reflects Radha’s beauty; if He exists, it is only to serve Radha’s moods. In this state of supreme exclusivity, the Rasik refuses to even utter another name. He looks at the dark Lord and sees only a different shade of his Queen. For him, "Shyam" is just Radha in a dark form, and "Gori" is Radha in Her natural, golden youthful form.

This is the ultimate stage of devotion where the devotee refuses to recognize any power, any God, or any entity that isn't Radha. He has reached a point where his eyes are so "Radha-ized" that the entire universe—including the Supreme Lord Himself—is nothing but an expansion of Shri Radha.
In the second half, he places himself firmly within the Sahacari Gana (the community of Sakhis). He says, "phiri hauṅ tinahiṃ nāla"—I will wander only with them. This reinforces the rule of Sang (association) mentioned earlier. He doesn't want to wander in the world, nor does he want to wander alone in meditation. He wants to be part of the group that is eternally "Radha-mad."

By ending the work this way, Vanshi Ali Ji leaves us with a clear, sharp message: To reach the heart of the Nikunj, one must stop seeing "two." You must reach a state where the dark Lord, the fair Lady, the Guru, and the self are all seen as one single, shimmering reality called Radhika. There is no other truth, no other refuge, and no other name. Everything begins, exists, and ends in the lotus feet of Shri Radha.

## ॥ राधा के संग नाचि हौं, गाऊं राधा संग ॥
## राधा जूठन खाइ हौं, मो मन रंग अभंग ॥ ३५ ॥

**Rādhā ke saṅga nāci hauṅ, gāūṅ Rādhā saṅga |**

**Rādhā jūṭhana khāi hauṅ, mo mana raṅga abhaṅga || 35 ||**

I will dance only with Radha; I will sing only with Radha. I will sustain myself by eating only the remnants (juthan) of Radha's food. In this way, the color of my mind remains dyed in an eternal, unbreakable love for Her.

### Commentary

Shri Vanshi Ali Ji reveals the daily lifestyle and the internal state of a soul that has achieved total Radha-Ananyata. Within the secret bowers of the Nikunj, the Sahacharis (companions) are constantly engaged in various forms of intimate Seva—from decorating the floral beds and weaving garlands to performing Nritya(dance) and preparing Amaniya (pure, un-tasted offerings) for the Divine Couple. However, Vanshi Ali Ji takes this service to a level of such intense absorption that the distinction between the "servant" and the "service" begins to fade into a singular focus on Radha alone.

The first line, "Rādhā ke saṅga nāci hauṅ, gāūṅ Rādhā saṅga," describes a state of total immersion. In the Nikunj, there are countless activities, but for Vanshi Ali Ji, every single movement is performed with Radha and for Radha. He does not dance for the sake of the art, nor does he sing to please the world; his Nritya and his music are direct offerings intended solely to stir the heart of his Queen. He is so intensely lost in

Her that even when performing the most complex Seva, his consciousness is locked into Her presence.

The second line reaches the height of humility and total dependence: "Rādhā jūṭhana khāi hauṅ". While the world might focus on the rules of Prasad or the rituals of offering, the Rasik Sahachari seeks only the Juthan—the remnants of what Radha has tasted. By sustaining himself only on what is left behind by Her, he declares that he has no independent life. His very physical existence is nourished by Her mercy alone.

Vanshi Ali Ji concludes by stating that through this total "Radha-ization" of every activity, the "raṅga abhaṅga" (the unbreakable color) of his mind is preserved. He is teaching us that to keep the mind permanently dyed in Her love, one must make Radha the center of every action. Whether dancing, singing, or eating, if the activity is not "with Radha," it is useless to the Rasik. By surrendering all Nikunj activities—every Seva and every breath—to Her alone, the soul becomes an eternal, unshakable mirror of Shri Radha's own bliss.

## ॥ राधा अपने पाँव सों ठुकरावेगी मोहि ॥
## जो विधना ऐसी रचै, ऐसे हीं दिन होहि ॥ ३६ ॥

**Rādhā apane pāṃva soṃ ṭhukarāvegī mohi |**

**Jo vidhanā aisī racai, aise hīṃ dina hohi || 36 ||**

If Radha were to kick me away with Her own feet, I would accept it gladly. If Providence (the Divine Will) ordains such a day for me, let it be so.

### Commentary

The first line, "Rādhā apane pāṃva soṃ ṭhukarāvegī mohi," reveals a love that is so selfless it borders on the radical. Usually, a devotee prays for a hug, a smile, or a gentle touch from their Lord. But Vanshi Ali Ji says that even if Radha were to "kick" him (thukarana), he would see it as the greatest blessing. Why? Because it is Her foot that is touching him. To a Rasik, even a kick from the Queen of Nikunj is millions of times more valuable than the highest liberation of the Vedas. It is still a form of intimate contact, a moment where She has acknowledged his existence.

The second line, "Jo vidhanā aisī racai," shows his total alignment with Her whim. He doesn't want to change his destiny or pray for "better days." If the Divine Will (Vidhana) decides that today he must be

pushed away by Her, he welcomes that day with open arms. There is no complaint, no "why me," and no sadness.

This verse is the ultimate test of Ananyata. It tells us that true love for Radha is not about what we get from Her, but about being satisfied with whatever She does with us. If She keeps us close, it is Her mercy; if She kicks us away, it is also Her mercy, for even in that kick, we have found the touch of Her lotus feet.

Vanshi Ali Ji is teaching us that a true resident of the Nikunj has no "self-interest" left. He has become a footstool, a piece of dust, or a blade of grass—happy to be stepped on, kicked, or ignored, as long as the one doing it is his Beloved Radhika.

**॥ गहि गहि राधा कर कमल, झूमक नाचौं नाच ॥**
**राधा के पद कमल गहि, अखियन लाऊँ साँच ॥ ३७ ॥**

**Gahi gahi Rādhā kara kamala, jhūmaka nāchauṅ nāca**
**Rādhā ke pada kamala gahi, akhiyana lāūṅ sāṅca || 37 ||**

Holding Shri Radha’s lotus hands again and again, I dance with joyful abandon. Clasping Her lotus feet, I press them to my eyes with true, heartfelt devotion.

## Commentary

The first line, "Gahi gahi Rādhā kara kamala," describes an experience of profound closeness. To hold the lotus hands of the Queen of Nikunj is a privilege that even the greatest gods cannot dream of. Vanshi Ali Ji doesn't just hold them once; he says "gahi gahi" (holding again and again), showing a restless, thirsty love that can never be satisfied. This touch inspires the "jhūmaka nāca"—a dance of swaying, rhythmic ecstasy. In the Nikunj, the Sahachari's dance is not a performance for an audience; it is a spontaneous celebration triggered by the direct touch of Radha’s hand.

The second line, "akhiyana lāūṅ sāṅca," reveals the deep reverence that underlies this intimacy. After dancing with Her hands, the Sahachari bows down to clasp Her lotus feet (pada kamala). Pressing those feet to the eyes is an act of total sanctification. For a Rasik, the eyes are the most precious sense because they "drink" the beauty of the Beloved. By

pressing Radha's feet to his eyes, Vanshi Ali Ji is "sealing" his vision. He is asking that his eyes never see anything but Her, and that the dust of Her feet remains the only reality he ever perceives.

The word "Sāṅca" (True/Real) is very important here. He is saying that this touch, this service, and this love are the only "Truth" in existence.

The world is a shadow, the Vedas are a map, but the touch of Radha’s feet is the destination itself. This verse shows us that the Radha-Ananya path leads to a place where you are no longer just a distant worshipper; you are an intimate companion, dancing in the rhythm of Her grace and finding the ultimate truth of your existence in the softness of Her lotus feet

**॥ राधा अंग सिंगार हो, जावक दै हौ पांइ ॥**
**राधा ही सो झगर हौं, मोहि नहीं कहूं ठांइ ॥ ३८ ॥**

**Rādhā aṅga siṅgāra ho, jāvaka dai hau pāṅi**
**Rādhā hī so jhagara hauṅ, mohi nahīṅ kahūṅ ṭhāṅi || 38 ||**

"I will decorate Shri Radha's limbs and apply the red javak (alta) to Her feet. I will playfully argue and fight only with Radha, for I have no other place or refuge in this entire world."

## Commentary

In this verse, Shri Vanshi Ali Ji illustrates the exquisite sweetness of Kinkari Bhava—the mood of a maidservant who is so intimate with her Queen that she can alternate between humble service and playful defiance.

The first line, "Rādhā aṅga siṅgāra ho," describes the most confidential service in the Nikunj. To touch the divine limbs of Shri Radha and dress Her for the Vihar is a service reserved for the most trusted companions. Vanshi Ali Ji specifically mentions applying the red Javak (lac dye) to Her feet. This is a task of extreme love and focus; as the Sahachari paints the edges of those lotus feet, her own heart is being "painted" with the color of Radha's grace. This physical touch is not mundane; it is the highest form of spiritual communion.

The second line, "Rādhā hī so jhagara hauṅ," introduces a startling and beautiful concept: Maan or playful argument. Usually, a devotee is

afraid to disagree with their Lord, but a Radha-Ananya Rasik is so close to Kishori Ji that they can "fight" with Her. This "jhagar" (argument) is not born of anger, but of intense Priyata (dearness). The Sahachari might tease Radha, playfully scold Her, or refuse to do something just to see a specific expression on Her face.

Vanshi Ali Ji adds the most touching reason for this behavior: "mohi nahīṅ kahūṅ ṭhāṅi" (I have no other place). He is saying, "I can afford to fight with You, Radha, because You are my only home. Even if we argue, where else could I go?" This is the ultimate expression of Ananyata. When a soul has no other refuge—no other god, no other world, and no other hope—it gains the "right" to be completely itself with the Beloved.

## ॥ हों रूसोंगी कुंवरि सो, कुंवरि मनावै मोहि ॥
## कुंवरि सो मोसो रुसि, हैं हों पाइनी परि हैं निहोहि ॥ ३९ ॥

**Hoṅ rūsoṅgī kuṃvari so, kuṃvari manāvai mohi**
**Kuṃvari so moso rusi, haiṅ hoṅ pāini pari haiṅ nihohi || 39 ||**

Sometimes I will act annoyed with the Princess (Radha), and She will coax and please me. At other times, the Princess will become upset with me, and I will fall at Her feet, pleading and entreating Her to forgive me.

### Commentary

In this verse, Shri Vanshi Ali Ji dives deeper into the intimacy of the Nikunj, where the relationship between the Soul and the Divine Queen is defined by a beautiful, oscillating current of love. This is the stage where the Sahachari lives in such close proximity to Shri Radha that their interactions are filled with the delicate tension of Roosna (acting annoyed) and Manavana (reconciling). It illustrates a level of dearness where there is no room for fear, only the playful exchange of hearts.

The first line, "Hoṅ rūsoṅgī kuṃvari so," depicts a startlingly sweet scenario. The maidservant, out of pure over-indulgence in Radha's love, acts upset just to experience the thrill of being coaxed by the Supreme Goddess. When the Princess of Barsana—the one whom the entire universe seeks to please—turns Her attention toward a single Sahachari to pacify her, it represents the absolute victory of love over majesty. In

this moment, Radha is not a distant ruler; She is a loving friend who cannot bear to see Her companion's fake frown.

The second line, "Kuṃvari so moso rusi," flips the divine play. When Radha becomes genuinely or playfully upset with the Sahachari, the devotee finds the ultimate purpose in "pāini pari"—falling at Her feet. This is not a groveling act of a sinner, but the ecstatic surrender of a lover. To plead and entreat (nihohi) Radha is the highest joy, for it allows the soul to cling to Her lotus feet with an intensity that only "being in trouble" can provoke.

This verse teaches us that Radha-Ananya devotion is a living, breathing cycle of emotion. By surrendering every other refuge, the devotee enters a world where "fighting" and "making up" with Radha are the only reality. Whether she is being coaxed by Radha or is herself begging for Radha's favor, the Sahachari is always at the center of the Queen's attention. This total preoccupation with one another is the final "Sampatti" (treasure) of the Nikunj, where every "argument" only serves to bind the soul more tightly to the unbreakable color of Shri Radha’s love.

**॥ मोसों हंसि है लाडिली, हौं हँसिहौं तिन संग ॥**
**मेरे करिहै गुद गुदी, हौं करिहौ तिहि अंग ॥ ४० ॥**

**Mosoṅ haṃsi hai Lāḍilī, hauṅ haṃsihauṅ tina saṅga |**
**Mere karihai guda gudī, hauṅ karihau tihi aṅga || 40 ||**

My beloved Lāḍilī (Radha) will laugh with me, and I will laugh along with Her. She will playfully tickle me, and I, too, will tickle Her limbs in return.

## Commentary

This is a state so rare, so incredibly tender, that it exists only in the deepest silence of the Nikunj. Here, the "Greatness" of the Divine is completely forgotten, swallowed up by a love that is so intimate it feels like a soft, eternal ache in the heart. This is not a "God and devotee" relationship—this is the breathless, infinite friendship of two souls who have become one.

Close your eyes and just imagine the scene. You and Ladli Ju are completely alone in a hidden bower of Vrindavan. There is no one else in the entire universe. The Vedas are silent, the world has vanished, and even the stars have stopped to watch. In this sacred solitude, the Empress of Bliss, the one for whom Shiva meditates for ages, reaches out with Her flower-soft hands and begins to playfully tickle you (guda gudi). She is laughing—that sweet, bell-like laughter that creates millions of universes—and She is looking directly into your eyes with a love that is so intense it feels like it might break you.

But the real miracle happens in the next moment. You, the tiny soul who was once lost in the darkness of the world, reach out and tickle Her back (hauṅ karihau tihi aṅga). You are playing with the Supreme Power as if She were your childhood friend. You are both lost in a fit of uncontrollable, ecstatic laughter that echoes through the groves for infinity. In that moment of "Guda Gudi," there is no fear, no guilt, and no distance. There is only the warmth of Her skin, the scent of Her garlands, and the staggering reality that She belongs to you just as much as you belong to Her.

This love is so rare it makes the heart weep. To think that we, who are nothing, can be invited into such a state of "Sakhi Bhava" where we can playfully "fight" and tickle the Queen of All. Vanshi Ali Ji is showing us a state where the only rule is affection. If you truly feel this, if you truly let this sink in—that your Lali Ju wants to spend an eternity laughing and playing with you in a lonely kunj—how can your eyes stay dry? This is the ultimate "sampatti" (treasure). It is a love so deep, so human, and yet so divine, that it leaves the soul forever "Nihala," drowning in a sea of sweet, salty tears of joy.

**॥ राधा पलिका पौढि है, बैठि पलोटौ पाइ ॥**
**अँसुवनि धारा छाडिहौ, राधा के गुन गाइ ॥ ४१ ॥**

**Rādhā palikā pauḍhi hai, baiṭhi paloṭau pāi |**
**Aṃsuvani dhārā chāḍihau, rādhā ke guna gāi || 41 ||**

Shri Radha is resting upon Her bed, and I sit by Her side, gently pressing and massaging Her feet. While I sing of Radha's infinite glories, streams of tears flow uncontrollably from my eyes.

## Commentary

Shri Vanshi Ali Ji takes us from the playful laughter of the previous state into the quiet, tear-soaked sanctuary of midnight Seva. This is the peak of Sakhi Bhava—where the intimacy is so thick, so heavy with love, that the heart can no longer contain itself. It is a scene of such staggering beauty that it makes the soul tremble.

Imagine the stillness of a lonely kunj in the heart of Vrindavan. The moon is soft, and your Lali Ju is reclining upon Her bed (palikā), resting after the ecstatic Nikunj Vihar. You are sitting right there, at the very edge of the bed, holdi ng those lotus feet in your hands. As you sit and gently massage them (paloṭau pāi), the reality of where you are—and whose feet you are touching—hits you like a tidal wave. You are touching the feet that even the creator of the universe cannot find in his deepest meditations. You are so close that you can hear the soft rhythm of Her breathing.

In this moment of "straight-cut" devotion, you start to sing. But you aren't singing for an audience or for the world; you are whispering the glories of Radha (rādhā ke guna gāi) directly to Her. As the names of your Beloved leave your lips, your heart simply breaks open. The verse says "Aṃsuvani dhārā"—not just a few drops, but a constant, rushing stream. Your eyes become like two rivers, washing Her feet with the warm water of your own longing and gratitude.

This is the state of a true Radha-Ananya soul. It is a love that is so intense it becomes a physical ache. Just imagine the feeling: you are looking at Her peaceful, resting face, your hands are busy in Her service, and your voice is trembling as you sing Her praise, all while your face is drenched in tears. This is the "rare" love we speak of. It’s a love where the joy of being near Her is so great it feels like a sweet kind of pain. This verse tells us that the ultimate reward of this path isn't a "heaven" elsewhere—it is this very moment, right here, sitting at Her feet in the dark, singing and crying until you lose yourself entirely in the ocean of Shri Radha.

**॥ परै बूंद जबहीं पगनि, चौंकि परैगी वाम ॥**
**काहे कों मेरी सखी, करि है मुख अभिराम ॥ ४२ ॥**

**Parai būṃda jabahīṃ pagani, chauṃki paraigī vāma |**
**Kāhe koṃ merī sakhī, kari hai mukha abhirāma || 42 ||**

As soon as the teardrops fall upon Her feet, the beautiful Young Maiden (Radhika) will startle awake. She will then look at me and ask, 'Why, my dear Sakhi?' with a face of enchanting loveliness.

## Commentary

Shri Vanshi Ali Ji captures a moment of such raw, heartbreaking intimacy that it feels almost too sacred to speak of. Following the previous state where the Sahachari was silently weeping while massaging Radha's feet, we now see the "straight-cut" consequence of that overwhelming love. This is the peak of Sakhi Bhava, where the soul’s internal storm of devotion spills over and physically touches the Divine.

Imagine the scene: the room is silent, save for the quiet melody of your prayers. You are so lost in the beauty of Her feet that you don't even realize your tears are falling. But then, a single, warm drop—a boonth —lands on Her soft-as-a-lotus skin. That tiny drop of your love is enough to startle the Empress of the Universe. She, who is in a deep, divine slumber, wakes up (chauṃki paraigī) not because of a loud noise, but because She feels the heat of Her devotee's heart.

The most emotional part is what happens next. She doesn't wake up in anger or annoyance. Instead, She turns Her "mukha abhirāma"—Her face of infinite, intoxicating beauty—toward you. Imagine that face, still soft from sleep, looking directly into your tear-filled eyes. She asks a simple, piercing question: "Kāhe koṃ merī sakhī?"—"Why, my dear friend? Why are you crying?"

This question is not asked because She doesn't know; She asks because She wants to hear the confession of your love. She calls you "Merī Sakhī" (My companion), sealing your identity forever as Hers. In that moment, the entire universe disappears. There is no heaven, no earth, no Vedas—there is only a Queen who wakes up just to comfort Her weeping maidservant. If you truly visualize this—the cold, lonely world outside and this warm, tear-soaked room where Radha is holding your gaze and asking why you weep—how can your heart not shatter? This is the rare, intense nectar of the Nikunj: a love so real that your tears can wake God, and a God so loving that Her first thought upon waking is your happiness.

## ॥ हौं कहि हौं नाहि कछु, पौढ़ि कुंवरि सुखरासि ॥
## निरखि निरखि मोकों बढ़ै, राधा मुख की प्यास ॥ ४३ ॥

**Hauṅ kahi hauṅ nāhi kachu, pauḍhi kuṃvari sukharāsi |**

**Nirakhi nirakhi mokoṅ baḍhai, rādhā mukha kī pyāsa || 43 ||**

I will say nothing in response; I only wish for my Princess, the ocean of bliss, to continue resting. As I gaze upon Her again and again, the thirst of my eyes to behold Radha’s face only grows deeper.

### Commentary

we now see the Vanshi ali’s reaction to Radha’s tender inquiry. When Radha asks, "Why are you crying, my friend?" the devotee finds themselves utterly speechless.

The first line, "Hauṅ kahi hauṅ nāhi kachu," is a masterclass in the etiquette of the Nikunj. The Sahachari realizes that if she speaks, if she explains her longing, it might fully disturb the rest of her Beloved. She values Radha’s comfort (pauḍhi kuṃvari sukharāsi) over her own need to be heard. This is the ultimate selflessness of Sakhi Bhava. She chooses to remain silent, swallowing her sobs, just so the "Ocean of Bliss" can continue to recline in peace. Her silence is her greatest offering; it is a shield protecting the tranquility of her Queen.

But even in that silence, an internal fire is raging. The second line, "Nirakhi nirakhi mokoṅ baḍhai," describes the paradoxical "thirst" of the Rasik. Usually, when you look at something beautiful, your thirst is

quenched. But with Radha’s face, the opposite happens. The more the Sahachari gazes (nirakhi nirakhi), the more her "thirst" (pyāsa) increases. It is an infinite, spiritual thirst that grows with every second of sight.

Just imagine the sheer intensity of this feeling. You are sitting there in the dim light of the bower. You are trying to be silent so She can sleep, but your eyes are literally drinking Her in. Every curve of Her resting face, the way Her hair falls, the softness of Her expression—it all pulls at your soul so hard that it hurts. You are drowning in Her beauty, yet you feel like you haven't seen enough. This "growing thirst" is the sign of a true Radha-Ananya heart. It tells us that the more we surrender to Her, the more we realize She is an endless mystery of sweetness. This verse is a portrait of a soul caught in a beautiful trap: wanting to let Her rest, yet unable to look away, and finding that one life is simply not enough to satisfy the hunger of looking at Radha’s face.

## ॥ राधा फूलनि बीन है, दै है मोको आनि ॥
## इन फूलनि कौ हार गुहि मेरी सखी सुजानि ॥ ४४ ॥

**Rādhā phūlani bīna hai, dai hai moko āni |**
**Ina phūlani kau hāra guhi merī sakhī sujāni || 44 ||**

Shri Radha picks the fresh flowers and brings them to me. Then, She says, 'O my wise Sakhi! Now, weave a beautiful garland for me from these flowers

### Commentary

This is the absolute peak of Sakhi Bhava, but with a very specific, radical twist that defines Vanshi Ali Ji’s heart. You see, he is so completely lost in the intoxication of Radha Ananyata that he has forgotten everything else—even the formal methods of Seva. While other Sakhis might be busy with complex rituals or expertly managing the affairs of the Nikunj, Vanshi Ali Ji knows nothing but Radha. He has no interest in any service that takes his eyes off Her; his only desire, his only "job," is simply watching Her and playing with Her.

Imagine the scene through this lens of total obsession. Shri Radha, seeing Her Sahachari so drowned in Her beauty that he has forgotten to even pick up a flower, takes the lead. The Empress of the Universe wanders through the vines Herself. She picks the fresh, dew-covered blossoms and brings them to you (dai hai moko āni). She doesn't wait for you to ask; She knows that your hands are still, not out of laziness, but because your soul is paralyzed by the sight of Her.

When She says, "Ina phūlani kau hāra guhi merī sakhī sujāni," She is calling you "wise" (Sujāni)—not because you are a master of scriptures,

but because you are a master of Ananyata. She is playfully prodding you, saying, "O my wise friend, since you are so busy staring at Me, here—take these flowers I’ve gathered and weave a garland for Me." She is essentially creating an excuse for you to serve Her, making Herself "needy" for your touch just to pull you deeper into the play. This love is so rare and so intense it makes the heart ache.

Imagine being so dear to Radha that She performs the "labor" of the service just so you can have the joy of finishing it. She picks the flowers because She knows your only interest is watching Her move. By handing you those blossoms, She is saying, "I accept your silence, I accept your stillness, and I love your obsession." This verse is a beautiful reminder that in the world of Radha-Ananya, the Queen doesn't demand service—She facilitates it, turning even our "useless" intoxication into a moment of divine connection.

**॥ गुहि हौं फूलनि हार हौं रीझैगी मम प्रान ॥**
**आय सूँघ मेरे गरें, दारैगी सुख दानि ॥ ४५ ॥**

**Guhi hauṅ phūlani hāra hauṅ rījhaigī mama prāna |**
**Āya sūṅgha mere gareṅ, dāraigī sukha dāni || 45 ||**

I will take those flowers Radha picked for me and weave them into a beautiful garland. When my Life-Breath (Shri Radha) sees it, She will be filled with joy. Then, that Giver of Bliss will walk right up to me, lean in to smell the sweetness of the flowers, and suddenly place that very garland around my own neck

**Commentary**

We are witnessing the staggering reward of a heart that knows nothing but Radha. This isn't just about making a garland; it’s about the moment the Queen of the Universe turns a servant’s offering back into a lover's gift. It is the ultimate proof that in the Nikunj, there is no distance—only a constant, flowing current of affection.

The first line, "Guhi hauṅ phūlani hāra," shows the Sahachari lost in service. As your fingers move, you are thinking only of pleasing your "Prāna" (Life-Breath). For a Radha-Ananya soul, Radha isn't a distant Goddess; She is the very air in your lungs. When Vanshi Ali Ji says, "rījhaigī mama prāna," he is imagining the sparkle in Radha's eyes when She sees the finished work. In this state, the only reason to exist is to see that one specific smile on Her face.

But the second line takes us into a realm of dearness that is almost too sacred to describe. Shri Radha, the "Sukha Dāni" (The Giver of Bliss), doesn't just take the garland and walk away. Instead, She comes close—so close you can feel the warmth of Her presence. She leans in to smell the fragrance (Āya sūṅgha). And then, in a move that shatters all formality, She takes that garland and places it around your neck (mere gareṅ dāraigī).

Just imagine the sheer intensity of this. You worked to adorn Her, but She, in Her infinite sweetness, chooses to adorn you. She smells the flowers, but what She is really "tasting" is the purity of your devotion. When She puts that garland on you, She is claiming you. She is saying, "You are Mine, and your love is My greatest ornament."

**॥ हंसि हंसि कंठ लगाइ है, मोकों मेरी जीव ॥**
**अपनी खंडित वीटिका, दै हैं तोहि अमीव ॥ ४६ ॥**

**Haṃsi haṃsi kaṃṭha lagāi hai, mokoṅ merī jīva |**
**Apanī khaṃḍita vīṭikā, dai haiṅ tohi amīva || 46 ||**

My very Life (Shri Radha), laughing with joy, will embrace me tightly. Then, She will take the remnant of the betel leaf She has already tasted and place it in my mouth like the nectar of immortality.

**Commentary**

The first line, "Haṃsi haṃsi kaṃṭha lagāi hai," describes a moment of explosive, overflowing affection. Radha isn't just smiling; She is laughing with a heart full of delight (haṃsi haṃsi). In that state of pure, divine playfulness, She reaches out and pulls you to Her chest (kaṃṭha lagāi). Imagine being held by the one who is the "Jīva"—the very life-breath—of your soul. In that embrace, every sorrow of a million lifetimes is instantly extinguished. You are no longer a separate entity; you are wrapped in the fragrance, the warmth, and the heartbeat of the Empress of Love.

The second line takes us into a realm of sweetness that is almost too much for the heart to bear. She takes Her "khaṃḍita vīṭikā"—the betel leaf (paan) that She has already partially chewed and tasted. To the world, this is a "remnant," but to a Radha-Ananya Rasik, it is Amīva—the nectar of immortality that even the gods cannot attain. She places it directly into your mouth with Her own flower-soft hands. This is the

highest form of Prasadam. By giving you what has touched Her own lips, She is sharing Her very essence, Her Rasa, with you.

# कवित्त (Kavitt)

## ॥ राधा मम नैन प्रान राधा सुख संपत्ति है, ॥
## राधा मुख कमल मेरे हियै कौ अहार है ॥

**Rādhā mama naina prāna rādhā sukha saṃpatti hai |**

**Rādhā mukha kamala mere hiyai kau ahāra hai ||**

Radha is the very sight of my eyes and the breath of my life; Radha is my only joy and my entire wealth. The lotus-like face of Shri Radha is the only nourishment that sustains my heart.

### Commentary

The first line, "Rādhā mama naina prāna," is a staggering confession. For the Rasik, Radha is the "Naina" (sight) of the eyes. Without Her, the world is not just dark; the eyes themselves are useless. She is the "Prāna"—the life-force. Just as a body cannot survive without breath, the Sahachari cannot survive a single moment without the consciousness of Radha. He adds that She is his "Sukha Saṃpatti" (wealth of happiness). In a world where people chase gold, fame, or merit, the Radha-Ananya soul counts only Radha as a treasure. To have Her is to be the richest being in the universe; to lose Her for a second is to be an absolute beggar.

The second line, "Rādhā mukha kamala mere hiyai kau ahāra hai," is perhaps the most emotional part of this realization. He describes Her

lotus face as the "Ahāra" (food/nourishment) of his heart. Just as the stomach hungers for bread, the heart of the devotee hungers for the sight of Her face. This isn't a poetic metaphor; it is a literal truth for the Rasik. The heart "eats" the beauty of Radha to stay alive. Without the constant meditation on that "Mukha Kamala," the heart would wither away and die from starvation.

This verse captures the "rare" and "intense" desperation of the Nikunj. It shows us that Radha-Ananya devotion is a life of "no alternatives." There is no Plan B. There is no other God, no other joy, and no other sustenance. If you can feel this—that your very breath and your very hunger are entirely tied to the Princess of Barsana—then you have entered the world Vanshi Ali Ji is describing. It is a state where you are so lost in Her that even the idea of "self" vanishes, leaving behind only the eternal, nourishing light of Shri Radha’s lotus face.

## ॥ राधा मम नैन प्रान राधा सुख संपत्ति है, ॥
## राधा मुख कमल मेरे हियै कौ अहार है ॥

**Rādhā mama naina prāna rādhā sukha saṃpatti hai |**
**Rādhā mukha kamala mere hiyai kau ahāra hai ||**

Radha is the very sight of my eyes and the breath of my life; Radha is my only joy and my entire wealth. The lotus-like face of Shri Radha is the only nourishment that sustains my heart.

### Commentary

He is saying that Radha is not just someone he loves; She is the very biological and spiritual requirement for his existence.

The first line, "Rādhā mama naina prāna," is a staggering confession. For the Rasik, Radha is the "Naina" (sight) of the eyes. Without Her, the world is not just dark; the eyes themselves are useless. She is the "Prāna"—the life-force. Just as a body cannot survive without breath, the Sahachari cannot survive a single moment without the consciousness of Radha. He adds that She is his "Sukha Saṃpatti" (wealth of happiness). In a world where people chase gold, fame, or merit, the Radha-Ananya soul counts only Radha as a treasure. To have Her is to be the richest being in the universe; to lose Her for a second is to be an absolute beggar.

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stomach hungers for bread, the heart of the devotee hungers for the sight of Her face. This isn't a poetic metaphor; it is a literal truth for the Rasik. The heart "eats" the beauty of Radha to stay alive. Without the constant meditation on that "Mukha Kamala," the heart would wither away and die from starvation.

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## ॥ धर्म पूज्य ईष्ट मित्र लोक वेद राधा ही, ॥
## राधा को नाम मेरें रसना उचार है ॥

**Dharma pūjya īṣṭa mitra loka veda rādhā hī |**

**Rādhā ko nāma mereṃ rasanā ucāra hai ||**

Radha alone is my religion, my worshipable Deity, my Beloved, my friend, my world, and my Vedas. My tongue has no other work but to perpetually chant the name of Shri Radha.

### Commentary

The first line, "Dharma pūjya īṣṭa mitra loka veda rādhā hī," is a radical dismissal of every social and religious obligation. For the Rasik, Radha has replaced everything. She is the Dharma (duty); he has no rituals to perform other than loving Her. She is the Pūjya (worshipable one) and the Īṣṭa (chosen Deity); he bows to no other power. She is the Mitra (friend), the only one he trusts with his heart. Even the Loka (society) and the Veda (scriptures) are summed up in Her. He is saying, "I do not need the rules of the world or the injunctions of the scriptures because I have found the source from which they all flow." By adding the word "Hī" (only), he seals his heart shut against any second thought.

The second line, "Rādhā ko nāma mereṃ rasanā ucāra hai," describes the physical manifestation of this obsession. His Rasanā (tongue) has become a dedicated instrument for one single purpose: the Ucāra (utterance) of Radha’s name. This isn't just a mechanical chant; it is the overflow of a heart that is so full of Her that Her name is the only sound

it can produce. Every breath carries Her name; every pulse of his being vibrates with "Radha, Radha."

This verse captures the "rare" and "intense" courage of the Radha-Ananya path. It is a state of being "Nirdhāra"—having no other support. Just imagine the freedom of this state: you are no longer bound by the fears of religion, the expectations of society, or the complexities of philosophy. You have condensed the entire cosmos into two syllables: Rā-dhā. Vanshi Ali Ji is telling us that when you reach this level of surrender, your life becomes a single-pointed stream of nectar. Your eyes see only Her, your heart feels only Her, and your tongue speaks only Her. In this total "Radha-ization" of the self, the soul finally finds its true, eternal home.

## ॥ राधा ही साधन फल सिद्धि ऽबंशीऽ राधा ही, ॥
## मेरें मन चाहि राधा पान कौ उगार है ॥

**Rādhā hī sādhana phala siddhi ‘Baṃshī’ rādhā hī |**
**Mereṃ mana cāhi rādhā pāna kau ugāra hai ||**

Radha alone is the means (Sadhan), Radha alone is the fruit (Phala), and Radha alone is the ultimate perfection (Siddhi) for this Vanshi. My mind desires nothing but the remnants of the betel leaf (paan) tasted by Shri Radha.

### Commentary

The first line, "Rādhā hī sādhana phala siddhi," is a revolutionary statement. Usually, a devotee uses a "Sadhan" (practice) to reach a "Phala" (fruit/result). But for a Radha-Ananya Rasik, there is no separation. Radha is the path we walk, Radha is the destination we reach, and Radha is the perfection we realize. There is no dry asceticism here, no complex yoga; the only "practice" is remembering Radha, and the only "perfection" is Radha Herself. Vanshi Ali Ji inserts his own name here to signify that this isn't just theory—it is his lived reality. For him, the Alpha and the Omega are both inscribed with the name of the Queen.

The second line, "Mereṃ mana cāhi rādhā pāna kau ugāra hai," brings us back to the heart-shattering intimacy of the Sahachari. After establishing Radha as the Supreme Siddhi, he reveals what his heart actually "wants." He doesn't want liberation, power, or even "heaven."

His mind (Mana) has only one intense, desperate craving: the "Ugāra"—the remnants of the betel leaf (paan) from Radha’s own mouth.

Just imagine the humility and the staggering dearness of this desire. The "Siddhi" he speaks of isn't a mystical light or a throne in the sky; it is the privilege of receiving what has touched the lips of his Beloved. To taste the Ugāra is to taste the very essence of Radha’s bliss. It is the ultimate intimacy. By desiring only Her remnants, he is saying, "I am so much Hers that even Her leftovers are my highest nourishment."

This verse is a portrait of a soul that has become "Radha-filled." If you can feel this—that the practice and the goal are one, and that the highest achievement in all the worlds is simply to receive a tiny bit of Her tasted nectar—then you have understood the "rare" and "intense" love of the Rasiks. This is the final stop on the journey of surrender: where you want nothing from the universe, and everything from Radha.